

Back in the streets again —
John Ross on the local reaction to the Grenada invasion

Poetry's in motion among San Francisco's schoolkids

DANCE: The two worlds of June Watanabe ★ WINE: The new chardonnays

The San Francisco Bay Guardian

PUBLISHED EVERY WEDNESDAY. NOVEMBER 2 TO 9, 1983. VOL. 18 NO. 3

SPECIAL
CLIP-OUT
VOTING GUIDE

**SAVE
SAN FRANCISCO!
VOTE YES ON PROP. M
ON TUESDAY, NOV. 8TH**

1958



1983



Above, the San Francisco skyline as seen from the Bay in 1958, before the start of the highrise boom. Below, the same scene, photographed from the same point, 25 years later, in the midst of the highrise boom. The city's new Downtown Plan, backed by Mayor Feinstein, would allow growth to continue at its current rate through the year 2000. Only the citizens' initiative, Prop. M, can slow the uncontrolled and accelerating development boom.

GUARDIAN PHOTO BY STEWART H. BLOOM



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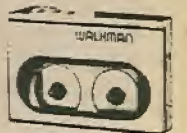
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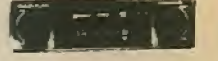
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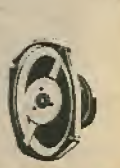
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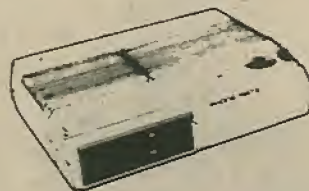
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STRETCH YOUR IMAGINATION, FOWLER

Michael R. Fowler's long letter (Bay Guardian, Oct. 26) deserves a reply.

1. Anyone remotely familiar with the actions of The Chamber of Commerce, Mayor Feinstein and the Planning Department knows they don't advocate "laissez-faire" as "your journalists imply." Feinstein et al can't; the rules won't let them. Fowler's not only setting up a straw man, he seems to have willfully misread your articles.

2. After characterizing the constructions of "BART, Moscone Center and the airport expansion" as "acts of economic democracy" (we voted to pay for them), Fowler ingenuously links these projects with Muni and expresses irritation because "two-thirds of the fare" is paid by people who don't "necessarily" ride Muni. Forget his figures — even the most cynical amongst us ought to realize that public transportation systems, available to all of us, intend to alleviate automobile traffic. (Also, all residents pay for public education whether they "use" it or not. Does Fowler object to this? A sense of community is involved in both.)

3. If "[a] better case could be made that downtown development was spawned by 'progressive' social economic planning than that it resulted [sic] from lack of controls," why doesn't Fowler make that case? The real boom began under

Mayor Alioto, and nobody then had the economic "brains" to see that highrises are not necessarily cost effective. (See New York City.)

4. Negotiations, Fowler writes, between developers and the Planning Commission are not "rubber stamping" because negotiations are involved. Whatever, in his circular reasoning, Fowler chooses to call the process, the buildings go up.

5. That Fowler refers to "the housing requirement, a transit fee . . . and a host of lesser requirements" as "a costly package of goodies" betrays a trivializing bias. Since when is affordable housing "a goodie"?

6. It is not a given truth that "San Francisco should be kept exclusive, in order to preserve the picturesque character we all have come to love." In the first place, it is not now "exclusive." Fowler should look less at buildings and more at people. Or, if he insists at looking only at buildings, what's so bloody "exclusive" about the Cadillac Hotel? In the second place, what's so "picturesque" about, say, the Bank of America?

7. Fowler then delivers what he thinks is (I guess) his big point: Contradicting his earlier logic that the controversy isn't between dichotomies ("unbridled development versus bridled development"), Fowler states that "[t]he anti-highrise side wants to exclude non-residents in favor of current residents. . . ." Ignoring that quirky, simplistic interpretation, development has

already "excluded" the commuters, for instance, and — for sure — "unbridled development" has increasingly excluded "blue collar," by which I assume Fowler means people who work with their hands. Like machinists. 8. "Push and grab" is going on and there are "serious and unresolved issues" but Fowler's eight questions do not seriously address any of them. (E.g. "Who owns the 'character' of a city neighborhood? Should there be a collective right to control the beauty of a building? How about the beauty of a newspaper cover? Etc.)

Tax-paying residents (not to mention the commuters) seem to be recognizing a democratic fact of life which apparently escapes Mr. Fowler: we, the people, can effectively control the "view," the "sunlight" and the "character" of our neighborhoods if we organize to "bridle" what Fowler (awkwardly) calls "the rights of private property in land."

More to the point: That Mr. Fowler nowhere refers to our increasingly depleted "social services," nor to increasing evictions (exclusions?) connotes a narrow view of who's involved in the "push and grab" processes.

Proposition M is a cumbersome beginning but if it passes it will mean that we, the people, have recognized (rather late) that the principle of private property rights, held, for instance, by small home owners (rules!) can also apply to corporations. The principle is called "social responsibility."

I, for one, wish Mr. Fowler, Architect, could stretch his constricted imagination into areas of human concerns, and stop asking the kinds of questions which presume and perpetuate a them/us mentality.

— John D. Dolan
San Francisco

PROP. C

Readers of the Bay Guardian rely on its position on issues to be thoughtfully analyzed and factual, whether pro or con; however, to justify its recommendation of a no vote on Proposition C, the editorial board presented the reader with a few paragraphs consisting mostly of false and garbled information.

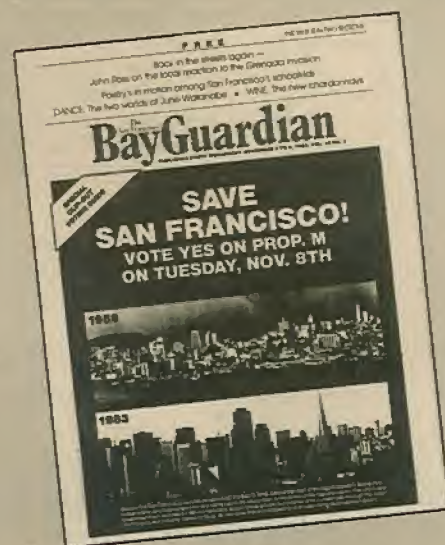
To be specific, the Guardian says, "... a close reading of the measure reveals that it

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would not, in fact, provide for all the city's physically disabled, but only for those whose handicap is a severe visual impairment." Fact: Federal statute PL 89-522 defines eligibility for participation in this non-print reading program. Persons having serious difficulty reading print due, for example, to paralysis, dyslexia, cerebral palsy or learning disability (either temporarily or permanently) are eligible. These persons generally have normal vision.

The Guardian says, "The philosophy of support for the disabled in recent years has been to maximize opportunities to integrate handicapped individuals into mainstream life." This is a superficial comment, to say the least. How can a blind or physically disabled person go into a branch library, check the card catalog, find a book in the stacks, browse through the book — ? Impossible! Certainly the handicapped are striving for social, economic and educational mainstreaming in society, but don't condescend to us with nonsense such as this.

The Guardian says, "This proposal to create a centralized facility runs counter to that approach. It would either result in a library inconveniently located for a number of the people who

would use it most, or would incur substantial costs to assure that transportation is available." There is already a centralized location at 3150 Sacramento Street where services for the blind and physically disabled occupies a portion of the Presidio Branch Library. San Francisco public transit, although flawed, is handled reasonably well by most of us. A cursory inquiry would have eliminated this matter of deep concern to the editors.

The Guardian continues its generalizations without supportive facts, but generalization is argument at its weakest.

Passage of Proposition C would be a giant step forward in providing meaningful library service for the blind and physically disabled citizens of San Francisco.

— James McGinnis
San Francisco

One of the most generous of the many generous services for blind people is the Library service provided by the United States government. Books are available to the blind and physically handicapped, free of charge, kept for as long as needed, sent postage-free through the mail, from the largest Library in the world, the Library of Congress. In addition, San Francisco blind citizens receive books in

Braille, large print, records (talking books) or on cassette tape from the State Library in Sacramento. The blind and physically handicapped are additionally favored in having access to fifty thousand volumes at the Communication Center Library, 3150 Sacramento, SF, a tape and talking-book library. Frank Jasko, the local librarian, has two masters degrees, Master of Art and Library Science, and, as related background, 14 years of teaching, as well as special training in library services for the disabled.

The deepest desire of handicapped people, along with other minorities, is to feel a part of the human family, to be regarded as an integral part of the community. Prop. C recommends separating the Library for the disabled from the San Francisco Library system.

It would also result in removing the current Talking Book librarian, Frank Jasko, and replacing him with a Librarian 3. Prop. C would also add an assistant and a children's librarian. We currently have a children's librarian for all exceptional children, including the blind (Miss Americk has a degree in Library Science from the University of California, Berkeley). Prop. C would also reduce the status of the current Librarian for Exceptional Children to a Library 1, a much lower position.

Our San Francisco Talking Books Library has been complimented by the State Librarian for the Blind, Marion Bourke, for "the size of your book collection, the space and staff devoted to this work, the excellent children's services, the production of audio and Braille materials, and the other programs you operate to meet local needs."

The San Francisco Talking Books Library for the Blind provides previews of forthcoming taped books. At one such preview, 50 blind attended, without any provision of transportation—an unusual showing for blind people and indicating their enthusiasm for this Talking Books Library. It also produces monthly on tape Bay Area Soundings, which goes to between 1,500 and 1,600 readers.

In the past two years, patrons have increased from 900 to 1,258. The patrons are regularly invited to express their needs and desires, particularly for suggestions for the improvement of services. The provisions in Prop. C of an advisory committee duplicates the function of the Library Commission, currently responsible for the supervision of librarians. Having two such bodies would create administrative chaos, to say nothing of conflicting authority and duplicated effort.

The language of Prop. C is misleading in that it talks about creating a library for the blind and disabled. The fact, San Francisco already has a library for the blind and disabled and a very good one.

Most importantly, my opposition to Prop. C stems from the fact that the five people, spearheaded by Jim McGinnis, who formed a corporation, calling themselves Friends of Libraries for the Blind, did not invite the community to hear their arguments before pushing through this proposition. Neither was the community, which will have to pick up the cost, given an opportunity to speak for or against the idea of a separate Library for the Blind and Disabled. The public is inclined to see the word "blind" and immediately become full of pity. The truth is that blind people are trying desperately to do away with pity. Prop. C will not in one iota improve Library services. It will cost far more than \$43,000, the salaries recommended to set up a separate department. It is not needed and should be voted down.

— Rose Resnick, Ed.D.
Executive Director
California League for
the Handicapped

PROP. J

Proposition J on San Francisco's ballot is a shameless con.

Its primary impact would be to increase firefighters' holiday pay bonus from 12 to 18 hours.

The existing 12-hour bonus, paid whether or not they work the holiday, is one of the best in the industry. Chief Condon's office says

the increase to 18 hours accounts for almost \$1.2 million of the \$1.5 million estimated cost of Prop. J.

But you could never guess any of this from the voters' handbook. Instead, the handbook misleads you to believe the city's firefighters get no extra pay for holidays.

A swarm of politicians has signed a ballot argument favoring Prop. J, but it includes *not one word* about holiday pay.

Quite incredibly, the Firefighters Union, sponsors and beneficiaries of the measure, did not put their own pro arguments in the handbook. Smell a rat? They didn't have to resort to lies or misleading statements that way. They just let dupes do it for them.

If this fraud makes you mad, vote No on J. And tell your friends before they cast their absentee ballots.

— Jackson Rannels
San Francisco

PROP. O

A deliberate effort to mislead the voting public has become a recurring symptom of ultra-conservative strategy.

Among the most recent examples of camouflaging the real aims is the utterly absurd statement that Proposition O deserves your yes vote because ballot initiatives are simple.

It is an obvious fact that ballot initiatives are frequently expressed in such a language that renders them quite difficult to comprehend for persons well-versed in the English language. Since everybody complains about the low voter turnout, which prompted the New York Times to recommend 24-hour polling places, it would appear illogical to make it even harder for the elderly Chinese or the citizen of Hispanic background to fight his way through a maze of legal language.

This raises the question whether the real intentions of the authors of Proposition O is not to prevent such voters from casting a ballot, because their vote is likely to be in opposition to their aims.

Proposition O should be rejected because it would deprive a sizeable segment of the voters of the opportunity to find an understandable explanation for complex initiatives.

— George Klein
San Francisco

PROP. P

It is ironic that while recommending a "no" vote on Prop. P you accuse Supervisor Nelder and Mayor Feinstein of standing up to special interests only when it's safe. Until you carry no cigarette advertisements, you are in no

position to credibly side with the tobacco companies, no matter what fairy tales you fabricate about waiting till next year for a better law. Our lungs don't want to wait!

— Peter Bacchetti
San Francisco

It is important to correct certain misrepresentations in your article (Guardian, October 26) on Proposition P, the Workplace Smoking Ordinance on the ballot in San Francisco.

It is simply untrue that longtime nonsmokers' rights activists had no input in the drafting of the ordinance and support it reluctantly. Supervisor Nelder's original draft was altered after consulting people from Californians for Nonsmokers' Rights and the Cancer Society, myself included. People from both groups, among others, have been in the forefront of the campaign for Prop. P and they would dispute your contention that the law is poorly conceived. While Prop. P would not solve the entire problem of health hazards generated by second-hand smoke, it is an essential step in controlling the problem. And if the tobacco companies have their way on this one, it is unlikely we will get a stronger one.

While you take to task certain of our political supporters for their records of other issues, you fail to mention that such people as Supervisors Harry Britt and Carol Ruth Silver strongly support Prop. P. They support it because it protects workers in the workplace — it protects the rights of workers to breathe clean air. Against this simple, beneficial ordinance we find arrayed all the phony arguments tobacco money can buy.

Thus, it is odd that your paper, which is so loud in championing certain progressive causes, should recommend your readers vote no — and deliver the SF Health Code into the hands of the tobacco industry. Please reconsider. A Yes vote on Prop. P means you support the right of workers to breathe clean air — and the right of San Francisco to write its own health code.

— Ray Weisberg, M.D.
Chairman, YES ON P

I am writing this urgent letter in support of Proposition P because you have suspiciously limited your coverage of this important ordinance.

The issue here is a basic one: one of public health and well-being in the workplace. Proposition P is the first step in protecting the rights of non-smokers in our city. It merely requires that employers make provisions for non-smokers in their

continued page 6

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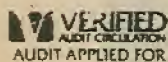
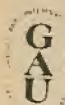
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THE ANNALS OF PARTICIPATORY JOURNALISM

BY JOHN ROSS

I.

The Bad News is redundantly bad. Battalions of marines blasted to bits in Beirut, the paper racks declare. On the next morning U.S. troops are bombarding Grenada and the long-feared invasion is on. Behind the din of local war, the time clock for planting Cruise and Pershing IIs in European soil has ticked down to 50 days.

The Good News is that after three years of anxiously wondering when Ronald Wilson Reagan would finally light a fire under our feet, we're suddenly back in the streets and our numbers are thousands, not hundreds.

The past days have seen a resurgence of street action unrivaled around the Bay since the Vietnam debacle wound down into Watergate. While some of these actions were conceived long ago, the most impressive outbursts of protest have been spontaneous combustion, assembled in just a few hours and acted out, with considerable passion, upon city boulevards.

Even the most structured of these strolls, an Oct. 22nd Human Billboard sponsored by the Bay Area Coalition Against the Cruise and Pershing Missiles that drew several thousand to Market Street, triggered old passions. "Just drive right through these bums," the airline corporado from Houston barked to the Chicano cabbie stalled by the no-nukers at 6th and Market. "They ought to send them all to Cuba," fumed his bouffant-headed mate.

On the other side of the windshield wipers, the largely white and running-shoe'd protesters gingerly pushed baby strollers in and around the broken wine



GUARDIAN PHOTO BY MARI KANE

Civil disobedience at Boeing's San Francisco office, Oct. 24, 1983.

bottles, bag ladies, street maniacs and generally dispossessed whose limbo Market Street is. Save for a spot of postgame fisticuffs between some punchdrunk Revolutionary Communists and the local gendarmes, it was an afternoon the City Fathers and Mothers could live with.

By contrast, Monday morning's hijinks up and down the Financial District, sponsored by the Livermore Action Group to protest Cruise and Pershing II emplacements, must have sent more than one shiver down the mayor's spine as she contemplates how to get a handle on security for next summer's Democratic convention. In artful synchronicity, 30 affinity groups roamed the downtown core from the High Noon bustle on into the warm afternoon, doing "Die-ins" at impacted intersections and diverse acts of civil disobedience at ten different locales, including the West German Consulate, the Department of Energy, Boeing, Wells Fargo, the Federal Building, General Electric, the Bank of America and United Technologies. Sixty LAG-ers were detained by the City's Finest, some of them less than gently, dur-

ing the protracted street theater. The Honda Squad was zipping back and forth along the caverns in response to one call upon another. Con Murphy's cops must have felt as stretched as the U.S. Marine Corps.

Monday's activities, part of an outing of 1,100 protesters nationwide, was much like a politically earnest Halloween party, with activists transformed into actors in whiteface and costumes and carrying bouquets of props that ranged from Pershing II baguettes to hundreds of balloons clustered into a giant mushroom cloud. Death's-heads and coffins danced through the downtown streets all afternoon, and enough cardboard missiles were fashioned for the event to devastate Montgomery Street several times around. One of these unwieldy simulations, carried through the crowded streets by hefty pilots in the manner of plaster saints in Catholic countries, repeatedly rammed fire hydrants and kept getting itself wedged beneath the awnings of elegant restaurants.

A second Pershing was seized by the San Francisco police and hauled off to gaol during a passion play on the German Consulate's steps. During the performance, jumpsuited blues rushed to the doors and ripped from the projectile a rainbow banner reading "LIFE" before heaving the tube right into Kearny Street. KA-BOOM!

In the next sequence, spectacularly coiffed punks did an inspired die-in in the intersection of California and Kearny, an action that generated long lines of traffic and long phalanxes of police. "See you at the convention," one spikehead affably promised a visored patrolman as he arose from the gutter.

Having died-in thrice himself on Monday, this author began to relish the cool surfaces of public concrete. When you lie down in it to consort with others, it's like taking back the street.

II.

Word of the Grenadan invasion spread through the neighborhoods like gunfire Tuesday morning. The threat of interven-

continued next page

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SAN FRANCISCO

50 ways to see the Griller:

- #1. Head to the café, Ray.
- #2. In the Produce Mart, Art.
- #3. It won't cost you a wad, Todd ~ just listen to me.
- #4. Just order some fish, Trish ~ it's bound to be dee-lish!
- #5. So wipe off that frown, Brown

... and set yourself down.

#6-50. Stop goofing around and come to the



Oakland Grill

3rd & Franklin St.

breakfast-lunch-dinner . 7 days a week

835-1176

a Paulist monk?

LOCAL COLOR

continued from previous page

tion somewhere to the south has hung so heavily for so many months now that the actual invasion uncorked a lava-flow of concern. Treading the heels of the dismemberment of the U.S. Marine mission in another Third World nation where support for our presence is, at best, shaky, the non-interventionist community managed by noon to fill the plaza in front of the Federal Building with 500 admirably mixed faces. Some folks got there just because they remembered: when it came down big and bad, whether it was in 'Nam or Selma, Alabama, first you went to the Federal Building at noon.

Despite the murkiness shrouding the assassination of Grenadan prime minister Maurice Bishop by alleged ultra-leftists, the tone of the noontime rally was front-line outrage. "I'm mad enough to fight," howled Alameda County Board of Supervisors President John George, whipping off his suit coat on the building steps and putting up his dukes. "Everyone into the streets," roared Berkeley mayor Gus Newport, a key official in the U.S.-Grenada Friendship Committee. Newport told the Bay Guardian he has "no doubts" that the CIA assassinated Bishop.

Taking Newport's cue, 150 marchers immediately peeled off towards some semi-convenient Army Recruiting offices, where grim-faced police soon appeared. Cruising freeform with bass drum

and banners down Market, I caught a sudden whiff of what it used to be like before the bitter chill of the '70s blew in — freeze frames of the HUAC aftermath on the steps of City Hall, the auto row sit-ins, how it came down after LBJ began bombing North Vietnam in '65, long nights on Nob Hill with Dean Rusk and Maxwell Taylor, street marchers during Hayakawa's reign of the long yawn at SF State, Union Square after Nixon mined Haiphong harbor. The spontaneity of indignation infused the spirit and made the feet march willingly then. It has taken 36 months of fretting before Ronald Reagan put enough bad gas into the air to ignite the fuse once again.

On Tuesday night, beneath the yellow vapor lights of Berkeley, in a town where the then-governor once made a lethal last stand, a town the total population of which equals that of the captured isle of Grenada, the song of spontaneous resistance was strongly on the wind. By eight, the crowd had pressed in so close to the Shattuck BART station that it was either move out or suffocate. Slowly, the line uncoiled onto Shattuck for a carouse around town, and one could see that this would be a big one. By the time the march left south campus a few hours later, chanting "out of the houses and into the streets," over 4,000 people were there, waving their fists at gunboat diplomacy and its ardent fan in the White House.

LETTERS

continued from page 4

working habitat. I agree with the Guardian that a provision should be made to protect employees from retaliatory firings. But we can push for that *after* Prop. P passes. If it loses, we are left with nothing.

Furthermore, if Prop. P loses it will be another victory for the cancer-causing tobacco companies. However, if Prop. P passes, it will encourage the non-smokers' rights activists to pursue even more comprehensive measures to protect the public, especially after the public sees how workable this ordinance is.

Proposition P will help protect workers from second-hand smoke which, according to the American Cancer Society, is directly related to incidences of lung cancer. I urge all fellow San Franciscans to tell the Tobacco

companies to **BUTT OUT**, Vote YES on P on Nov. 8th.

— **Dan Kall**
San Francisco

The Bay Guardian seems to support non-smokers' rights in the workplace. Yet the Guardian nonetheless opposes Proposition P in the hope that rejection of this measure will encourage "...non-smokers rights advocates to draft a better-worded, more effective measure..." The Guardian's hope seems unjustified.

If Proposition P fails, everybody (except the Guardian) will suppose that a majority of San Francisco voters oppose non-smokers' rights laws, and it will be many years before another such measure will again have a chance of becoming law. But if Proposition P passes, San Francisco voters will have demonstrated their support for non-smokers' rights

"When was the last time this happened, do you know?" a ruddy-faced student asked me during the mandatory burning of the flag down on University. Honestly, I couldn't remember. "It must have been near the end of Vietnam," I waffled.

Since the Grenadan invasion was thrust upon us, the street action has continued daily — a too-tame labor rally at the Federal Building, thousands moving against the ROTC on the Berkeley campus, stirrings at SF State, militant marches in the Mission.

But enough. Let's not beat

a brave new bird to death with praises just yet.

One last vignette though — one that shines through. At the height of the Berkeley street action, I found a marching band tootling "We Shall Not Be Moved." In front of the band, a middle-aged black man was merrily pounding away on his attaché case. He seemed totally transfixed by the moment, in step and above it, and before even I could pop him a question, he opened his eyes and guffawed: "We're back, man, we're back."

I hope so. I sure hope so. Because they're back too, that's for darn sure. ■

laws, and the passage of more such laws will be encouraged.

People who support clean air in workplaces — or elsewhere — are therefore best advised to vote yes on Proposition P. As even the Guardian's puzzling endorsement notes, Proposition P enjoys the support of non-smokers' rights groups.

— **Laurence D. Kirsch**
San Francisco

Thousands of thanks!

In your Oct. 26th issue, you list your usual political endorsements for the upcoming election. My initial reaction was one of disgust when I read that you recommend voting against Proposition P, the smoking-in-the-workplace ordinance. But after thinking about it for a while, I realized it was the best thing that you could have done.

No matter what the tobacco companies may say, it is an issue of health and the right to breathe fresh air. Enough of this "unnecessary laws" crap, already. On the other hand, your reasons for rejecting Prop. P are meager at best.

You say it should be rejected because Mayor Feinstein and Supervisor Nelder support it. You ask where they were on more important issues in the past, when their help was needed. Just because they don't support you in your much-ballyhooed Prop. M, battle is no reason not to support this issue. A little kindergarten tit-for-tat?

You say it should be rejected in the hopes of getting a stronger measure next year.

Who are you kidding? This is the third try in recent years, and it is the most painless. The attitude of destroy-this-one-so-we-can-get-a-better-one is vaguely reminiscent of a former president's theory of "let's destroy Cambodia in order to save it" from a few years back.

And you say that you are "offended at the thought that the East Coast tobacco companies can coolly pour a half-million dollars into the No on P campaign." Gosh, I hope two of your major advertisers, Camel (pages 26 and 27, sponsoring their weekly Camel Soundboard) and Marlboro (their ever-present full page ad on the back of every issue), don't hear you say such things.

Let's face it. The real reason why you don't support Prop. P is because you don't want to offend your biggest advertisers. Sure, full-page and centerfold ads help pay the rent. You hardly want to bite the hand that feeds you. I only wish you could be a little more honest, instead of hiding behind a smoke-screen. A neutral position would have been a bit more dignified.

But, as I say, thanks again. The fact that the Bay Guardian recommends rejecting Prop. P gives it a great chance in passing. You have a miserable track record when it comes to endorsements (eat your heart out, Quentin Kopp — the man who would be mayor). After the smoke and dust settles, it is the intelligent voter who will have prevailed.

— **Laurence J. Carlin**
San Francisco

PAID POLITICAL ADVERTISEMENT

"We urge you to join with us in voting YES on E."



Supervisor Harry Britt



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FOR SAFETY EMPLOYEES:

YES ON E

PROPER BENEFITS/NO EXTRA COST

Goodman Building controversy still alive

□ The San Francisco Board of Permit Appeals has rejected an appeal by the former tenants of the Goodman Building who sought to overturn developer Alan Wofsy's permit to begin converting the residential hotel into apartments.

In a 4-1 decision Oct. 26th, the Board accepted Wofsy's argument that the city's Residential Hotel Conversion Ordinance does not apply to properties controlled by the Redevelopment Agency. Board member Doug Engmann cast the lone dissenting vote.

The decision sets back somewhat the Goodman Group's latest attempt to prevent Wofsy from gutting the building's interior and converting it to apartments that he says will be for low- and moderate-income residents. The building's former artist-residents had appealed Wofsy's permit on the grounds that his plans violate the 1979 ordinance limiting conversions of residential hotels in the city.

Goodman Group President Brad Paul said the group will file for a rehearing and, if a rehearing is denied, will continue to fight the building permit in court.

"The legal argument the Board accepted was bizarre," Paul told the Bay Guardian. "Taken to its logical conclusion, it means no city laws apply to the Redevelopment Agency."

Wofsy's response to the Goodman Group's appeal was prepared by San Francisco attorney Judith Mazia. Mazia argued that the Board of Permit Appeals has no jurisdiction over the property, since it is located in a Redevelopment Project Area. Further, she argued, the Redevelopment Agency's building standards supersede the city's Residential Hotel Conversion Ordinance.

If the appeal eventually is granted and Wofsy's building permit is revoked, the future of the Goodman Building will once again be up in the air. The developer's plans hinge on the federal Department of Housing and Urban Development's agreement to provide subsidies for low-income tenants under HUD's Section 8 program. That authorization officially expired Sept. 30th, and if Wofsy can't begin construction soon, HUD has threatened to revoke its authorization and withdraw funding.

—Tim Redmond

CONFUSED?

If you don't know where to vote, call the SF Registrar of Voters at 558-3417.

If you'd like clarification on the Bay Guardian's voting recommendations, call our Election Desk (until 6 pm) at 824-7660.

AN EDITORIAL COMMENT

You CAN fight City Hall

□ The saddest lesson of the recent U.S. invasion of Grenada is less the brazenness of the invasion than the widespread feeling of our powerlessness to do anything about it. We added our voices to the outcry heard 'round the planet, but for now, anyway, it seems it was to no avail. Similarly, despite the votes and active declarations of millions that the arms race must be stopped, Cruise and Pershing II missiles are about to be deployed — by our government — in Western Europe.

This pervasive sense of powerlessness that filled the post-Vietnam vacuum has extended down to the local level. Every few years, citizen activists create an opportunity to win a victory that would keep our city livable. Yet each time the opportunity has arisen in recent decades — to control highrise growth, to preserve district representation, to take the Hetch Hetchy public power that is by right ours — the powerful Chamber of Commerce-led downtown forces that profit from things as they have become crank up City Hall and their carefully named front committees. They spend, and they spend, and they spend — and they prevail.

But this year is different. Things have gotten so bad, and the problems created by an 18-year downtown highrise boom have become so obvious, that we now have a fighting chance to rein in the forces that are wrecking this most beautiful of American cities.

Proposition M, the citizens initiative that would slow the breakneck pace of development and — finally! — introduce some semblance of responsible planning to the city's Manhattanization development policy, is leading in the polls and could win a close vote on Nov. 8th. The No on M campaign, despite the huge sums of developer money backing it, seems in disarray. The Chamber of Commerce and its public relations firm, Don Solem & Associates, have failed to produce any new arguments, any re-examination of the issues, any refutation of the many points raised by this newspaper and other supporters of Prop. M.

For example, the No on M forces call Prop. M "too costly," but they cannot document that claim, other than to threaten lawsuits if it is passed. And while they warn, in public-spirited tones, of public costs, they blithely champion an alternative development plan that would cost the city's taxpayers not millions, but *billions*.

There has been more than ample time for the Chamber forces to lay out their data and cite their evidence — to convince us with facts that Prop. M would harm the city. They have not done so, because they cannot. Lacking persua-

NUTZLE



sive arguments, they have returned to their familiar ground: lots of money, the implied threats of the city's massed corporate, financial and development powers, and an ultimately unsuccessful attempt to tug at our heartstrings.

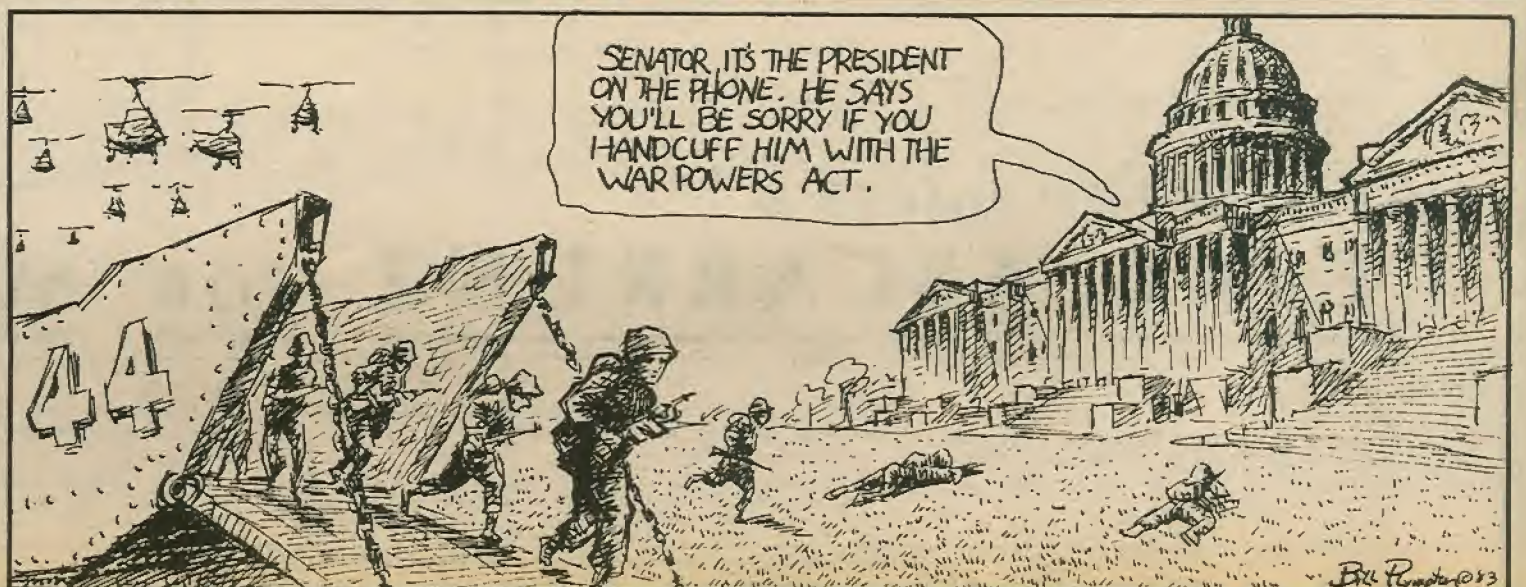
For much of its campaign, the Chamber has hidden behind the predictably friendly coverage (and non-coverage) provided by the Ex/Chron and behind its preferred alternative to the initiative, Dean Macris' Downtown Plan. It's no surprise that the Chamber would prefer the Macris plan to Prop. M: while the latter would require planning decisions that conform to a Master Plan designed to preserve the uniqueness of the city, the Downtown Plan mandates as city policy continued development at current rates. And, as if that were not insult enough, it mandates that the taxpayers will foot the massive bill — more than \$3 billion in transit improvements alone — for the huge, tangled mass of band-aids that will be needed to keep this overcrowded, overburdened city together.

Although we are certain the Chamber forces will use their half-million-dollar war chest to fire a number of last-minute, four-color salvos at Prop. M, they are no more likely to score a telling blow in the last six days of the campaign than they've been able to do in the past six weeks. The No on M campaign is mean-spirited, deceptive and dishonest: it is intended to preserve for the benefit of relatively few highrise profiteers a situation that is destroying the San Francisco the rest of us want to live in. But in the last analysis, the sham and the hustle will be obvious to San Francisco's voters.

Spotting a hustle and doing something about it are two different things, however. On its side, the Chamber will spend tens of thousands of dollars to get its supporters to the polls. But there are more of us than there are of them. If everyone who cares about San Francisco's future, who shudders at the thought of even worse traffic jams, even less open space and even higher taxes goes to the polls next Tuesday, Prop. M can win.

Vote on Tuesday, Nov. 8th. Vote as if your city depended on it. It does. Vote as if San Francisco were up for grabs. It is. Vote YES on Prop. M.

PLYMPTON



POLITICAL ALERTS

(OF PROPS AND PLANTS)

Six days and counting: With the San Francisco municipal election six days away, the San Francisco Plan Initiative, Prop. M, and the El Salvador Initiative, Prop. N, have joined forces for a last-minute "get out the vote" drive. Volunteers are needed to walk precincts and staff phone banks. Interested people are asked to call 626-PLAN or stop by 14 Valencia, SF.

Conflicts (as usual?): John Bryson, former head of the California Public Utilities Commission and now an attorney with SF's prestigious Morrison & Foerster law firm, has been appointed senior vice-president for legal and financial affairs at Southern California Edison. (Southern Cal. Edison, among other things, is the owner of the San Onofre nuclear power plant.) Toward Utility Rate Normalization (TURN), an SF group that represents utility ratepayers be-

fore the PUC, has charged that the job represents a conflict of interest for Bryson; TURN's Sylvia Siegal plans to investigate whether legal action is possible to block the move. Info: 543-1576.

Chocolate and reproductive rights: Alice Medrich, the owner of Cocolat, will present a holiday cooking class Friday/4 featuring techniques and recipes for the preparation of chocolate holiday desserts, as a benefit for the Committee to Defend Reproductive Rights. 7-10 pm, Tante Marie's Cooking School, 271 Francisco, SF. \$45. Info: 552-2000.

The Nuclear Regulatory Commission still hasn't voted officially to license the Diablo Canyon Nuclear Power Plant, but rumors of an impending vote — perhaps as early as the first week in November — continue to fly. The commission won't say exactly when a vote will be taken, and no reason has

been given for the delay. And although many members of the Abalone Alliance are convinced the plant will never open, the group is taking no chances; a "People's Emergency Response Plan" for anti-Diablo protests has been prepared and will be implemented as soon as the NRC gives Diablo's owners, Pacific Gas & Electric, the go-ahead. To raise badly needed funds for this and other campaigns against nuclear power and nuclear weapons, the Alliance is holding a benefit dance Wednesday/9 at the Last Day Saloon. The benefit features Barry Melton of the Dinosaurs, along with "special friends." 9 pm, 406 Clement, SF. \$4. Info.: 861-0592.

War criminals bring out strange bedfellows: Ariel Sharon, the former Israeli defense minister who resigned his post following the massacres in Lebanon this summer, will be in San Francisco Sunday/6 to speak at a conference at the San Francisco Hilton. A remarkably diverse coalition of local groups — from the New Jewish Agenda to the General Union of Palestinian Students to the Supporters of Lebanese Secular Forces — will come together to protest Sharon's presence and to demand an end to U.S. and Israeli military presence in Lebanon. Sharon, who has been re-appointed to the Israeli cabinet, is a "minister without portfolio" and who now is negotiating foreign arms sales for Israel, is scheduled to speak at 5 pm; demonstrators will gather outside the Hilton, at Mason and O'Farrell, SF. Info.: 861-1552.

Towards a Lesbian/Gay Civil Rights Ordinance: The East Bay Lesbian/Gay Democratic Club is researching cases of discrimination against Oakland gays and lesbians in the areas of housing, employment and city services. The club is also look-

STEELE



ing for volunteers to help work toward a lesbian/gay civil rights ordinance in Oakland. Interested people are asked to call 849-3983 or 843-2459.

Resources: The second edition of the Public Interest Clearinghouse Directory, a guide to more than 600 Bay Area public interest organizations, is now available. The Directory is limited to organizations "specifically concerned with the legal system," but that realm is very broadly defined: organizations included range from the Abalone Alliance to the Women's International League for Peace and Freedom to the Native American Health Clinic. An exhaustive list of progressive organizations that are involved in, or somehow connected to, use of the legal system and legal tactics to empower and assist the powerless, the Directory is available for \$15.98 (tax and postage included) from the Public Interest Clearinghouse, 355 Golden

Gate, SF 94102. (Organizations listed in the Directory can get it for \$12.) Info.: 557-4014.

Short takes : Wednesday/2 — "Health Care in Nicaragua", a slide show and discussion, will benefit Bay Area health care workers who are attending the annual Conference of Nicaraguan Health Care Workers in Nicaragua. 8 pm, La Pena, 3105 Shattuck, Berk. \$3.50. Info.: 549-2576. **Thursday/3** — The Project for Alternatives to the Cold War presents "Central America and the Cold War," a public symposium featuring New York Times columnist Tom Wicker, CIA and National Security Council staffer Constantin Menges, U.N. Economic Commission on Central America member Gert Rosenthal and numerous and diverse others. 1-5 pm, Wheeler Auditorium, U.C. Berkeley. Info.: 642-2472. **The San Francisco AIDS/KS Foundation**, the Shanti Project and the Pride Foundation are holding a

series of community seminars entitled "I am Changing. Living with AIDS." Sessions will be held Thursday/3, Wednesday/9 and Wednesday/16, 10 am-3 pm, Pride Center Auditorium, 890 Hayes, SF. \$40; free to people with AIDS. Info.: 864-4376. **Tuesday/8** — "What About the Russians?," a film featuring Robert McNamara, former defense secretary, George Kennan, former ambassador to the Soviet Union, and William Colby, former CIA director, will be shown at the Friends Meeting House. 7:30 pm, Walnut and Vine, Berk. Free. Info.: 849-1649. **Wednesday/9** — "El Salvador: Background to the conflict," a weekly class on the history of the revolution in El Salvador, will begin, offered by the Berkeley/Oakland Chapter of CISPE. 7:30 pm, La Pena, 3105 Shattuck, Berk. Free. Info.: 644-3636.

— Tim Redmond and Dawn Shurmatits



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I'M NOT RUNNING FOR VICE-PRESIDENT

Some politicians will destroy a city's future just to make themselves look good in an election. Especially when they don't intend to stick around for the consequences.

Like the current Mayor. She opposes Proposition M — the sensible planning initiative — because she wants developers to continue to finance her political career. A career that doesn't include San Francisco in its future.

She's moving up and out of town as fast as finance permits.

So speed up the process. Elect me. CESAR ASCARRUNZ.

And bring back union, blue-collar jobs to our many communities, instead of sending white-collar jobs, and taxes, to the suburbs.

Let's protect our affordable housing.

Let's protect our libraries, schools, neighborhood police and fire stations, daycare programs, seniors centers, youth services, public transportation, park and street maintenance, and neighborhood planning controls.

Let's replace a Mayor who is using San Francisco with a Mayor who will serve San Francisco. Me.

It's as easy as marking your election ballot. Just call me CESAR.

VOTE ON NOVEMBER 8

CESAR ASCARRUNZ FOR MAYOR



REMEMBER:

YES ON PROP B

This will prevent City Hall from selling parks and recreation lands without a vote of the people. This will also prevent Candlestick Park from being sold and replaced with a new stadium without a public vote.

NO ON PROP K

This would permit City Hall to raise permit fees for public artists and performers without the approval of the public.

YES ON PROP M

This will take planning control out of the hands of out-of-town real estate speculators and put it back in the hands of the people of the city. It promotes reasonable, balanced growth and protects our neighborhoods.

YES ON PROP N

Calls upon the Federal Government to stop all military aid and support to the current government of El Salvador.

NO ON PROP O

No citizen should be denied the right to vote. This will make it harder for new citizens to participate in democracy and become closer to the American way of life.

CESAR ASCARRUNZ FOR MAYOR COMMITTEE, 3140 MISSION ST. SF, CA (415) 826-4454

SPEND CHRISTMAS IN HAWAII — ON US!

ENTER OUR CONTEST AND WIN!

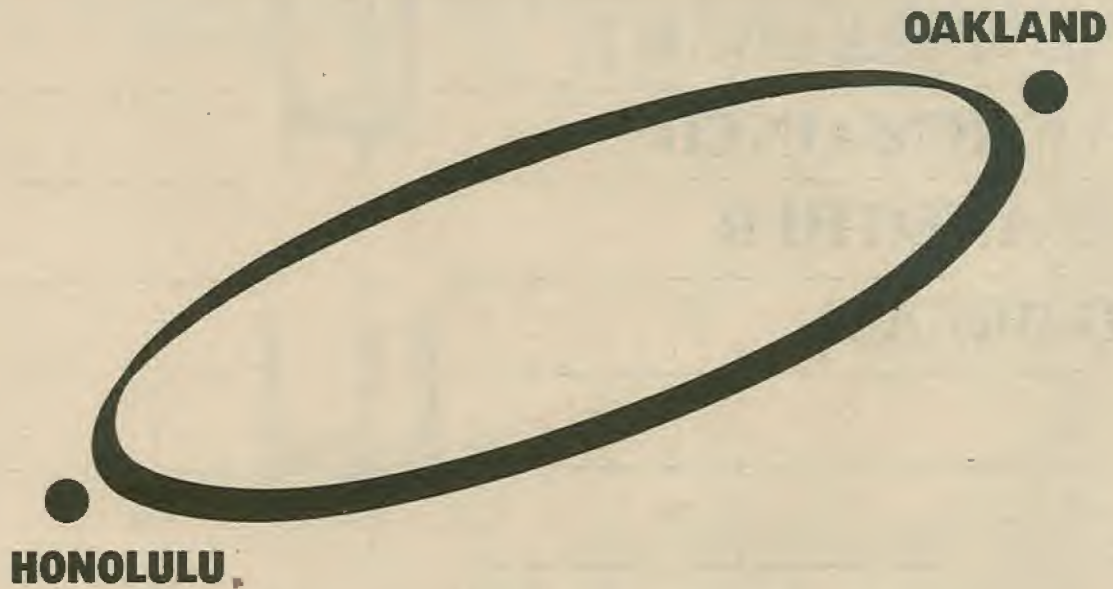
World Airways and the Bay Guardian would like to send you to Hawaii for the holidays. Imagine: sunny skies, palm trees waving in the warm breezes, white sand and blue water....

Interested in Hawaii on us (or in a Sony Walkman or Sony radio)? Just answer the questions about World cities we're posing in this six-week series of ads. Each week, fill in your answer and send it to us. We'll check them over, and put the names of everyone who's answered all six correctly in a hat for a random drawing. The winner will get a pair of round-trip World Airways tickets to Honolulu.

Ready? This week's question is #2:

Which Hawaiian isle is forbidden to the public?

THE FINE PRINT: To be eligible, you must answer each week's question correctly, and send your answer on the entry form provided, or a photocopy of it, to: Hawaii, Bay Guardian, 2700 19th St., SF 94110. Final deadline: 10 am, Monday, Dec. 5, 1983. Winners will be announced in the Dec. 7th issue of the Bay Guardian. Employees of World Airways and the San Francisco Bay Guardian and their immediate families are not eligible. First prize: round-trip tickets for two from Oakland to Honolulu; second prize: Sony Walkman; third prize: Sony radio. If you missed any questions, back copies are available at the Bay Guardian office.




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It's World's Oakland-Honolulu service. And at a great price, too: just \$159.50 each way, based on round-trip purchase for travel beginning on or before November 17. Seats are limited. But World's exclusive Ultra ServiceSM is anything but limited — complimentary wine, a choice of three entrees and much, much more. For reservations, call your travel agent or World Airways at (415) 577-2500 or (800) 772-2600.

Fares and schedules subject to change without notice.

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QUESTION #2

ANSWER: _____

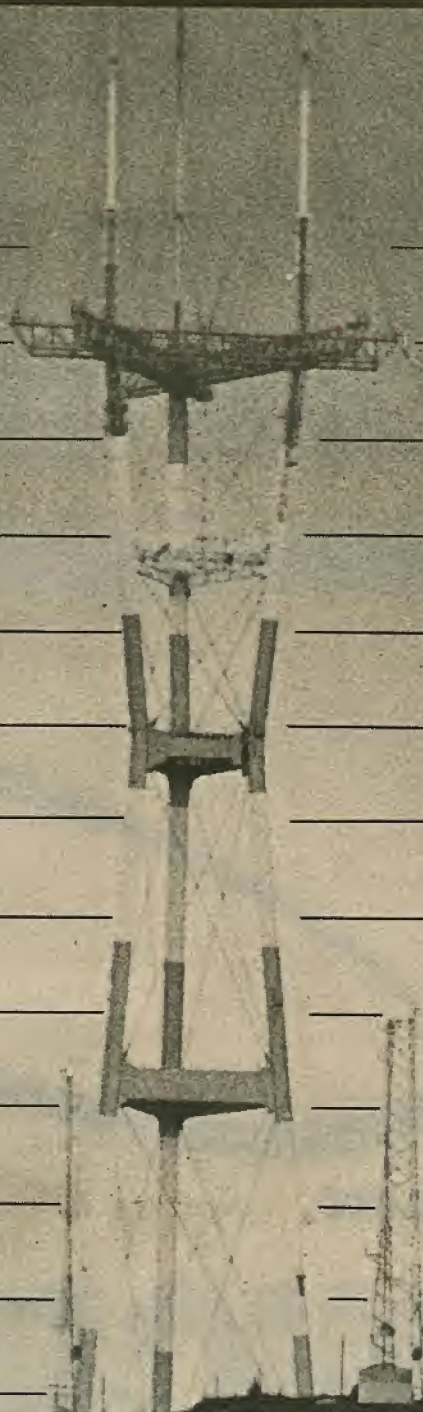
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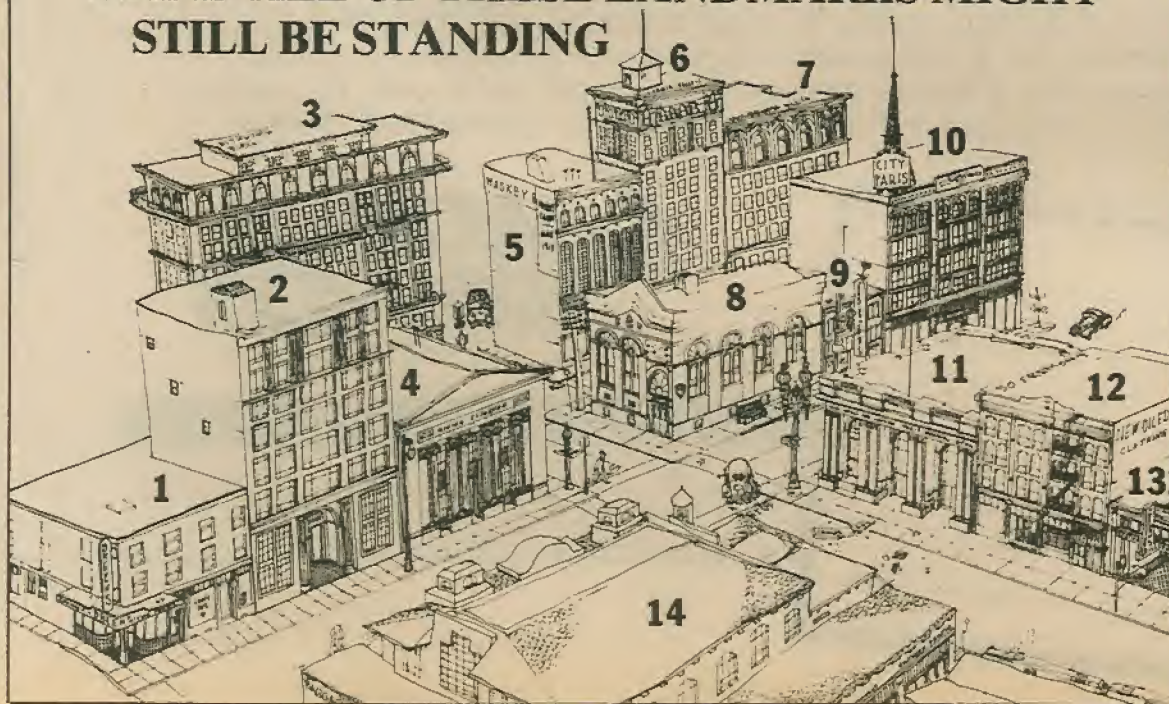
CITY/STATE/ZIP: _____

TELEPHONE NUMBER: _____

IF PROPOSITION M
HAD PASSED 15
YEARS AGO, THIS
SAN FRANCISCO
LANDMARK MIGHT
HAVE REMAINED
JUST ANOTHER
BAD DREAM



...AND ALL OF THESE LANDMARKS MIGHT
STILL BE STANDING



Prop. M might have stopped monstrosities like the Sutro Tower from dominating our skyline. Prop. M also might have helped save these great old buildings. M will slow Manhattanization and give us the time to figure out how to save San Francisco.

- | | |
|---|--|
| <p>1. 71-77 Third St. Built 1908. Home of Breen's Fine Food (since 1912). Abandoned 1979. Soon to be demolished for YBC.</p> <p>2. Oceanic Bldg., #2 Pine, 1908-1980. Now 101 California.</p> <p>3. Fitzhugh Bldg., 364-384 Post, 1923-1978. Now Saks Fifth Ave.</p> <p>4. SF Mining Exchange, 350 Bush, 1923 — soon to be demolished, in whole or part, for a new tower.</p> <p>5. Maskey Bldg., 48-52 Kearny, 1908-1983. Now SF Federal Savings.</p> <p>6. California Pacific Bldg., 105 Montgomery, 1910 — recently gutted for highrise construction next door.</p> <p>7. Holbrook Bldg., 58-64 Sutter, 1912-1981. Now the Citicorp tower.</p> <p>8. Market St. Railway Substation, Fillmore & Turk, 1908 — soon to be demolished.</p> | <p>9. Jerry & Johnnie's Bar, Third St. betw. Mission & Market, 1910 — fate uncertain.</p> <p>10. City of Paris, 199 Geary, 1896 (rebuilt 1908)-1980. Now Neiman-Marcus.</p> <p>11. London Paris/Anglo California National Bank, 1 Sansome, 1910 (addition 1921)-1981 (except for half of facade). Now facade for one face of Citicorp tower.</p> <p>12. 50-60 Fremont, 1907-1981. Now mall adjacent to highrise tower.</p> <p>13. Hoffman's Grill, 619 Market, estab. 1891; present bldg. built 1913. Threatened with demolition for 21-story tower.</p> <p>14. Southern Pacific Depot, Third St. & Townsend, 1914-1976. Now a trailer park.</p> |
|---|--|

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Sheriff: **MIKE HENNESSEY**

Propositions

Prop. A: **NO**
Prop. B: **YES**
Prop. C: **NO**
Prop. D: **YES**
Prop. E: **YES**
Prop. F: **YES**
Prop. G: **YES**
Prop. H: **YES**
Prop. I: **YES**
Prop. J: **YES**
Prop. K: **NO**
Prop. L: **YES**
Prop. M: **YES**
Prop. N: **YES**
Prop. O: **NO**
Prop. P: **NO**

ELECTION '83:

DOWN TO THE WIRE

BUMBLING MORATORIUM ATTEMPT UNDERCUTS PROP. M OPPONENTS

BY TIM REDMOND

The San Francisco Board of Supervisors dealt what may be a death blow to the Chamber of Commerce strategy to defeat Proposition M, the San Francisco Plan Initiative, when it approved a watered-down compromise moratorium on highrise construction Oct. 24th.

The move all but guaranteed a new round of infighting among the City Planning Commission, the Board and the mayor's office over the much-publicized moratorium proposal, and further undercut the No on M campaign's attempts to use the moratorium to support its position that M is "unnecessary."

The faltering No on M campaign has made City Hall's Downtown Plan and the related moratorium a key part of its strategy to defeat the citizens initiative, arguing in three full-page Chronicle ads and in campaign literature that city officials are already working effectively to handle the problems of the highrise boom.

But the results of a recent confidential poll, obtained by the Bay Guardian, show that as of Friday, Oct. 28th the initiative was still likely to pass by a wide margin. Those polled said they would back Prop. M by a two-to-one margin, even after the series of three newspaper ads had run and the campaign's first

piece of direct mail literature had arrived in San Francisco households. The poll also indicated — as had earlier polls on the issue — that San Francisco voters are skeptical of the city's current hodge-podge approach to planning and remain unconvinced by the No on M campaign's claims that M is unreasonable and "extreme."

A meaningless moratorium

For the second time in the two months since the city's Planning Department released its Downtown Plan, the Board of Supervisors has passed a measure that ap-

continued next page

The Embarcadero's Bronkema on the No on M ads

Twelve days after the Bay Guardian sent a letter asking all of the endorsers of the No on M campaign to provide any evidence they have that would support the campaign's published claims, only three individuals had responded.

Two of the responses — from Mayor Dianne Feinstein and Jim Haas, a former neighborhood activist who is now on the board of directors of the Foundation for San Francisco's Architectural Heritage — were in the form of photocopies of prepared statements the two had made in opposition to M. The third respondent — James Bronkema, president of the Embarcadero Center — called on the phone Friday, Oct. 28th, to report he had just received the letter.

Unlike Haas and Feinstein, Bronkema was willing

to discuss the Bay Guardian's questions at length. But, like Feinstein and Haas, he had little in the way of evidence to back up the campaign's claims that Prop. M is "too costly," that it would make the city's housing crisis "much, much worse" and that the Downtown Plan is "more reasonable."

The only evidence Bronkema was able to offer in support of the claim, made in full-page Chronicle ads run the week of Oct. 17th, that Prop. M might have barred the construction of City Hall and Coit Tower and the renovation of Ghirardelli Square was his assertion that "anybody could have filed a lawsuit to stop those projects."

Bronkema told the Bay Guardian he thinks the "priority policies" in the preamble to Prop. M are "so restrictive" that they "could be interpreted as halting nearly any new project." If a single small business were located on the site that now holds City Hall, he said, a lawsuit based on the proposi-

tion could have forced the project to be scrapped.

A reading of the preamble, however, reveals that the "priority policies" are not set out as iron-clad laws; the actual wording of any new ordinances is left up to the Board of Supervisors and the City Planning Commission. Bronkema's response: "These policies often become hard and fast laws. For example, the Coastal Commission's policy statements have been taken too far on several occasions."

Does that mean the Coastal Commission should never have been chartered? "I never said that," Bronkema said.

Bronkema said Prop. M will make the housing crisis worse by preventing the development of new housing. His solution to the problem: pass a citizen initiative stating that it shall be the unchangeable policy of the city never to impose rent controls on new housing. "Even the threat of rent control is enough to scare housing

developers away from the city," he said.

Prop. M, if passed, will require office developers to provide sufficient affordable housing to cover the demand generated by their projects. It will address housing and mass transit problems by attempting to control their origins, the continued unrestricted construction of office buildings, which attracts hundreds of thousands of well-paid office workers into the city. Rather than accepting office development as an unquestionable benefit, Prop. M would require developers to show that their projects would be good for San Francisco, and that any negative effects would be controlled through their own efforts.

Bronkema disputes that approach. "I guess what we have is a philosophical dispute," he said. "I believe in the market, in free enterprise and the capitalist system. You are more concerned with the social consequences."

—T.R.



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Proposition P opens the door for job discrimination and harassment on the job. Employers who practice discrimination would have a powerful weapon if Proposition P passes.
- **\$500 A DAY FINES**
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No on P.

It just isn't the answer.

San Franciscans Against Government Intrusion 785 Market San Francisco

continued from previous page

appears to contradict the spirit of the Plan. The first such vote was the approval in September of Supervisor Bill Maher's proposal for an immediate moratorium on new highrise construction South of Market. That vote was rescinded one week later and that measure sent to the City Planning Commission for further discussion.

The Oct. 24th vote was on a proposal originally set forth by Planning director Dean Macris as an adjunct to his Downtown Plan: that a one-year moratorium be imposed on significant new development to allow time for the implementation of that plan. As the measure had been sent to

the Board by the City Planning Commission in early October, no new building permits would be issued for buildings planned to contain 50,000 square feet or more of space until September 1984.

The moratorium proposal, coming as it does in the midst of a campaign to pass a citizens initiative to redirect and clarify the city's development priorities, has generated much discussion and attracted a great deal of lobbying. On Oct. 18th, the Board's Planning, Housing and Development Committee changed the moratorium measure substantially by amending it to exempt from the moratorium at least seven major projects that are now under planning review. The

amendment was a victory for the developers affected and a blow to Macris; according to Planning Department officials, this move "grandfathered" a large percentage of the projects of more than 50,000 feet that would have come before the commission before September. Since the moratorium would not apply to smaller projects, the amendment in effect rendered the moratorium meaningless.

The seven grandfathered projects together would add to the skyline of San Francisco some 2.5 million square feet of office space — almost 10% of the 30 million square feet built here between 1965 and 1983.

A proposal to reinstate the

The Chron's No on M editorial: the old tune's familiar; now even the words are the same

The San Francisco Chronicle's Sunday, Oct. 29th editorial urging a no vote on Prop. M demonstrates once again the connections between San Francisco's newspaper monopoly and the powerful corporate interests downtown.

Every single argument in the editorial, headlined "Planning a City: No on Proposition M," is taken directly from No on M literature or the No on M arguments in the Voters' Handbook; it quotes directly, without credit, from an editorial in the Chamber of Commerce's monthly magazine, San Francisco Business; it follows

precisely the Chamber's No on M campaign strategy of trumpeting the Downtown Plan as a more acceptable alternative — yet ignores totally the massive costs of implementing the plan. Some examples:

The Chron: "Proposition M is couched in seductive language." **San Francisco Business**, Sept. 6, 1983: [Prop. M is] "one of the most seductively attractive propositions to reach our city ballot in decades."

The Chron: "Proposition M is unnecessary." **Four City Planning commissioners**, in a ballot argument against Prop. M: "The initiative is not necessary."

The Chron: "San Francisco has a master plan that is continually updated through the public hearing process."

The planning commissioners' argument: "The Master Plan is continually updated through the public hearing process."

The Chron: "The proposition has been dubbed the lawyers' relief act." **Ballot argument by William O'Keefe**, president of the SF Taxpayers Association: "Proposition M could more accurately be titled the 'Attorneys' Relief Act of 1983.'"

The Chron: "In reality this pernicious proposal is an economic molotov cocktail wrapped in an American Flag," says John Jacobs of the city Chamber of Commerce. "No credit is given to the fact that this line already was published twice — once in August, in a *San Francisco Business* editorial signed by Jacobs and once again in



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moratorium by deleting the grandfathering amendment failed at the Oct. 24th meeting of the full Board by a 5-5 vote. (Voting for removal of the exemptions were Sup. Britt, Maher, Renne, Walker and Ward; voting to retain the exemptions were Sup. Hongisto, Kennedy, Molinari, Nelder and Silver. Sup. Kopp was absent from the meeting.) The extended discussion on this amendment, and on approval of the "moratorium," produced some heated exchanges over the relation of the moratorium to the campaign to defeat Prop. M. That campaign is funded largely by firms associated with the SF Chamber of Commerce and by local developers and at-

September, in a *SF Business* article on the plan by Richard Morten, who quotes Jacobs by name. (That August editorial also claims many of the Yes on M proponents are "fresh from their attempts to recall Mayor Feinstein.") The Chamber apparently has dropped this line from the campaign.)

The editorial suggests the Downtown Plan, authored by SF Planning Director Dean Macris, as an alternative to Prop. M, using a quote from architecture critic Allan Temko's article on the plan as ammunition. "[P]reservationists, post-modernists and other haters of glass boxes who want to scale down the highrises that are wrecking our cities finally have a manifesto in San Francisco's proposed Downtown Plan," the editorial quotes Temko saying.

It doesn't quote Temko's analysis of the major, overwhelming flaw of the Downtown Plan: its lack of any kind of control over the magnitude of development that will occur in the city by the year 2000 if its regulations are implemented. "Taken in toto," Temko wrote Oct. 8th "[the new skyscrapers] will add up by the year 2000 to an unholy amount of development: no less than 24 million square feet of additional office space, which, the planners reckon, would accommodate 100,000 new jobs."

Further, Temko explained, "for all the middle-brow euphoria about the plan's presently-fashionable anti-modern aesthetics, it may be worth recalling that the line of refrigerators on lower Market Street perfectly coincided with the city's high-sounding Design Plan of a decade ago."

Coming in the wake of the Examiner's No on M editorial, summed up in its list of endorsements Oct. 28th, the Chron statement once again has the two papers marching in lockstep in support of the downtown/Chamber of Commerce position. The Ex's editorial sounds little different from the Chron's — Prop. M is too complicated, it will derail growth, it will send jobs out of the city, it will preempt the "sensible" Downtown Plan. All of which sounds little different from the Chamber of Commerce magazine and the No on M campaign ads.

— T.R.

torneys. The Chamber has also worked closely with Macris in developing the Downtown Plan, a scheme to maintain the current rate of highrise development into the foreseeable future while shifting many of the projects South of Market and mandating publicly funded transit improvements to accommodate the increased traffic. Both the final days of the No on M campaign and further consideration of the Downtown Plan require an effective, if temporary, moratorium on major development.

Mayoral veto promised

It now looks as though there will be no such moratorium. It is certain no such moratorium will have been imposed by Nov. 8th, the day of San Francisco's municipal

... Meanwhile, down at the City Planning Commission, it's highrises as usual

In the five weeks since the San Francisco Planning Commission approved a moratorium on highrise construction downtown, three major office projects have been approved — projects that will add nearly 700,000 square feet of space.

And before the commission's dispute with the Board

election. Because the moratorium proposal from the Planning Commission was amended by the Board of Supervisors, it must be returned to the commission for approval before it can be sent to the mayor's office for her signature. In an apparent attempt to get the measure

of Supervisors over the moratorium is ended, at least three more projects are expected to come before the commission for approval. If they are passed, the space total for buildings approved will rise to more than a million square feet — all while the proposed moratorium is under consideration.

If the commission and Mayor Dianne Feinstein accept the Board's version of the ordinance, at least seven major projects will be exempt from the provisions of what

passed before the election, the Planning Commission at its Oct. 21st meeting scheduled a special hearing for Monday, Oct. 31st to consider the amended moratorium.

In its rush to calendar the measure, however, the department ran afoul of the

even Planning Director Dean Macris admits will then be a rather "weak" moratorium (see main story).

On October 14th, the commission approved a 270,000-square-foot building to be built at 22 Kearny St. The following week, Oct. 21st, the commissioners gave the green light to a 12-story, 137,500-square-foot building at 1145 Market. A week later, the commission approved a 283,000-square-foot building at 600 Harrison St.

Three additional smaller

legal requirements for advance notice of any meeting of a public agency. According to the city attorney's office, the department had failed to provide the public with ten days' notice of the meeting, and it therefore could not be held. The moratorium is now on the commission

agenda for Thursday, Nov. 10th, two days after the election, commission secretary Lee Woods told the Bay Guardian.

—T.R.

Meanwhile, Mayor Dianne Feinstein announced Oct. 26th she would veto the moratorium unless the

continued next page

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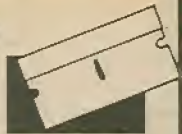
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continued from previous page
"grandfathering" provision is removed. Thus, should the City Planning Commission (the members of which serve at the pleasure of the mayor) vote to remove the project exemptions, the measure would once again come before the Board of Supervisors for consideration. By then, however, the vote on Prop. M would have become history.

The lack of an effective moratorium, and the complex political comedy of errors involving three sectors of city government, constitute a serious blow to the image the No on M committee has been trying to project; that the city "already is handling the problem" of highrise development. And the obvious lobbying that has been taking place, pitting the Planning Department and the Chamber of Commerce against individual developers

and property-owners, has served to underscore the political nature of the planning process. Prop. M proponents could not have engineered a better propaganda ploy, since opinion polls indicate that most voters agree some action is needed to bring the development planning process under better control.

Don Solem and Associates, the public relations firm hired to run the campaign against Prop. M, began months ago to work on that public opinion problem. The strategy Solem evolved, with the cooperation of the Planning Department and the mayor's office, was to admit the existence of the problem, but present more "reasonable" alternatives to what would be portrayed as the "extreme" Prop. M.

The campaign to sell that line of attack to the voters began in September, when

ballot arguments on the initiative were made public. Four of the five citizen planning commissioners signed an argument against M, claiming that the Downtown Plan and the moratorium make the initiative "unnecessary." In fact, the argument claimed, the initiative would interfere with some of the Downtown Plan's proposals and would disrupt the Planning Department's efforts to rezone several city areas, including the Van Ness Avenue corridor, for more high-density housing.

However, the moratorium proposal quickly ran into problems. The commission was forced to postpone its initial hearing on the measure after the department bungled its procedures and issued an environmental declaration on the ordinance although it wasn't yet written — a violation of the city's administrative code. That set the schedule back two weeks and, had normal procedures been followed, would have guaranteed that the moratorium could not have been placed in effect by Nov. 8th.

But the Board's Planning, Housing and Development Committee, after postponing it, agreed to consider the matter in a special meeting Oct. 18th. That brought it before the full Board Oct. 24th.

Meanwhile, more highrises

As though to caricature the problematic picture of city development procedures presented by the Prop. M proponents, while the development moratorium has been

under consideration the City Planning Commission has approved three major high-rise projects. (See sidebar.)

In fact, barring unforeseen difficulties, by the day of the vote on Prop. M, the city's planning apparatus will have approved an additional one million square feet since it approved the moratorium Sept. 21st — the equivalent of adding a new building the size of 101 California to the skyline.

At presstime, with eight days remaining until the election, it appeared Solem, the Chamber and the No on M forces were still scrambling for an effective angle to use in the campaign's last-minute advertising. Faced with the evidence that the Chronicle ads had been largely ineffective and lacking both new economic arguments and notable new spokespersons, the campaign could do little better last week than to argue that the measure will lead to a huge rash of lawsuits.

The men who made that argument at an Oct. 27th press conference were Bill Coblentz and Zane Gresham — both well-known downtown lawyers. The point made at the press conference — that two major lawyers whose respective law firms (Coblentz, Cahen, McCabe and Breyer and Morrison and Foerster) have represented developers often in the past are against this measure because it would lead to a rash of expensive lawsuits — made such little impact that neither the Chron nor the Examiner bothered to cover it.

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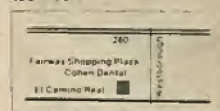
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WHO'S WHO IN THE ELECTION CAMPAIGNS?

Political campaigns these days are more and more a game of images, not substance. It's getting so you can't tell the players behind the local campaigns — the fair government folks from the local controllers — without a ballot handbook scorecard. Here, then, is a demystifying guide to the organizations running local campaigns this fall behind names devised to give their campaigns more of the image they desire.

San Franciscans Against Government Intrusion: A group funded almost entirely by the nation's five biggest tobacco companies, SFAGI is running the campaign to defeat Prop. P, the workplace smoking ordinance. One of the campaign's major arguments: we don't need any more government intrusion into the lives of private citizens.

San Franciscans for English Ballots: This group is strongly backed by a national organization called U.S. English, the aim of which is to establish English as the official "national language" of the United States. The specific aim of SFEB: to pass Prop. O, a policy measure that memorializes the Congress to repeal part of the Voting Rights Act of 1965, in so doing removing the requirement that

SUPERLIST #165 (ELECTION-NIGHT PARTIES)

Election Day usually makes us think about political parties. But once the cards have been punched and the results start to come in, it's time to think of a different kind of political party — the kind where you can exult over victory or bemoan defeat. Here is a list of SF campaign organizations that plan to hold election-night parties for the faithful Nov. 8th; several other campaigns had yet to finalize their plans at presstime.

Cesar Ascarrunz: The Mission district mayoral candidate hosts a post-election party at his club, Cesar's Latin Palace. 7 pm, 3140 Mission, SF. 826-1179.

Dianne Feinstein: Her incumbency's bash starts at campaign headquarters, 1601 Van Ness, after the polls close. 673-4141.

Arlo Smith: Mr. District Attorney, running unopposed, greets his supporters at The Drinking Establishment in the Holiday Inn at Pine and Van Ness. Barstool-warming begins at 8 pm. 564-3225.

Yes on N: The organizers of the campaign to end all U.S. military aid to El Salvador gather at 8 pm at The Farm, Potrero and Army, SF. 861-0425.

Yes on P: Supporters of the ordinance to regulate smoking in the workplace are partying at campaign headquarters, 4690 18th St., SF, after the polls close. 861-5693.

Yes on M: Celebrants will be serving up highrise under glass and developers au jus at campaign headquarters, 14 Valencia, SF. 626-PLAN.

(11/2/83)

— Dawn Shurmaitis

San Francisco print ballots in languages other than English.

San Franciscans for Local Control: The nemesis of San Franciscans Against Government Intrusion, SFLC seeks to pass Prop. P, the workplace smoking ordinance. The group has sought to make a major issue of the fact that the No on P campaign is funded largely by out-of-state tobacco companies.

San Franciscans for

Responsible Planning: This group, like all the others listed above, was formed this year; its aim is to defeat the San Francisco Plan Initiative, Prop. M. The group attempts to portray its position as "responsible," in comparison to the "extreme" initiative, which is aimed at slowing down San Francisco's runaway and drastic pattern of development.

San Franciscans for Voting Rights: The oppo-

continued next page

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WHO'S WHO

continued from previous page

nents of San Franciscans for English Ballots. SFVR seeks to defeat Prop. O. The

group wants to make sure San Francisco is not the first city in the U.S. to pass a measure aimed at ending bilingual ballots.

— T.R.

THE MONEY BEHIND THE NO ON M CAMPAIGN

Seven of the top eight contributors to the No on Proposition M campaign are major developers and real estate companies located outside San Francisco, statements on file with the registrar of voters reveal.

The eight top contributors—all of whom gave \$18,000 or more—provided 40% of the campaign's total of \$448,000 collected or pledged as of Oct. 22nd, the statements show.

The following are the top contributors to date, with their contributions (including pledges shown in parentheses): **Norland Properties**, a Canadian developer (\$40,000); **Lincoln Properties**, a Dallas, Texas developer (\$30,000); **Gerald Hines**, a Houston, Texas developer (\$25,000); **Southern Pacific** (\$25,000); **Marathon Realty**, a Chicago, Illinois real estate firm (\$20,000); **Rockefeller Center Development**, a New York-based development firm (\$20,000); and **Honorway Realty**, a La

Jolla, California real estate firm (\$18,000).

Eight other firms have contributed \$10,000, bringing the total contributed in chunks of \$10,000 or more to \$258,000—58% of the total collected. Contributions of \$3,000 or more accounted for more than 75% of the campaign's total war chest.

Several of the major contributions came through "transmittals"—contributions delivered by a third party, who must by law be identified on campaign statements. The two biggest transmittals were \$10,000 through Gerald Cahill, the head of a large local construction firm, and \$10,000 through Grosvenor Properties, a local real estate company. In both cases, the money represented smaller chunks from several subsidiaries of the transmitting company.

Below is a list of the major contributors who gave \$3,000 or more to the No on M campaign:

CONTRIBUTOR	AMT. GIVEN	AMT. PLEDGED
Norland Properties	\$20,000	\$20,000
Lincoln Properties	30,000	
Gerald Hines	25,000	
Southern Pacific	25,000	
Southern Pacific Railroad	15,000	
Southern Pacific Land Development	10,000	
Rockefeller Center Development	20,000	
Marathon US Realty	10,000	10,000
Honorway Investment Corp.	18,000	
Embarcadero Center	13,000	

Embarcadero Center Inc.	3,000
One Embarcadero Center West	3,333
Two Embarcadero Center West	3,333
Three Embarcadero Center West	3,334
Gerald K. Cahill, <i>transmitted:</i>	10,000
350 Sansome Company	900
Sacramento-Kearny Company	1,260
Calfox Inc. Trust Acct.	
423 California Bldg.	1,260
Calfox Inc.	3,600
Calfox Trust Acct.	
101 Montgomery Bldg.	1,980
Cahill Contractors	1,000
Grosvenor Properties, <i>transmitted:</i>	10,000
Van Ness Center Assoc.	2,500
GHT Assoc.	2,500
Grosvenor Cal Van Assoc.	2,500
Werby Realty	1,250
Werby Realty, DBA Grosvenor Green	1,250
505 Montgomery Corp.	10,000
Standard Oil of California	10,000
Vincent Tai Associates	10,000
Barker Interests	10,000
Canyon Pacific Company	5,000
Wells Fargo & Co.	5,000
The Lurie Company	5,000
International Land Inc.	5,000
Herrick Corp.	5,000
Northwest Projects Associates	5,000
Cushman and Wakefield, Inc.	5,000
Pacific Telephone	5,000
Dover Park Investment	5,000
BankAmerica Corp.	5,000
General Atlantic Development	4,000
Perini Corp.	4,000
Dinwiddie Construction	4,000
Skidmore Owings and Merrill	3,500
Pacific Lumber	3,000
Bechtel Power	3,000
Crocker National Corp.	3,000
DiGiorgio Corp.	3,000
Shaklee Corp.	3,000
U.S. Hotelier Assoc.	3,000
First Interstate Bank	3,000
Security Pacific Corp.	3,000
Shorenstein/Milton Meyer	3,000
Walter Shorenstein	1,000
The Shorenstein Company	1,000
Milton Meyer & Co.	1,000
Foremost-McKesson Inc.	3,000
TOTAL, contributions of \$3,000 or more:	\$346,500

Total % of campaign money in contributions of \$3,000 or more:

77%

DEMOCRATIC SLATE CARDS GO UP IN SMOKE

Attention San Francisco Democrats: if the slate card you are due to receive this week from the party's County Central Committee seems slightly stained with nicotine, it's because production and mailing of the cards were largely paid for by the nation's largest cigarette companies.

Linda Post, chair of the County Central Committee, told the Bay Guardian that the tobacco industry-funded group that's running the No on P show, San Franciscans Against Government Intrusion (SFAGI), contributed \$8000, or fully 40% of the costs of the mailer—nearly twice the contribution of any other of the 19 beneficiaries of the endorsements listed on the card. (The Feinstein reelection committee kicked in another \$5,000.)

Finance reports on file

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with the San Francisco registrar of voters as of Oct. 22nd indicate that five major tobacco companies—Phillip Morris, Brown and Williamson, P. Lorillard (a division of the Loews Corporation), R.J. Reynolds, and the Liggett Group — have already contributed \$813,000 to SFAGI — 98% of the total No on P treasury of \$722,000.

Because of the preponderance of tobacco company financing, one local TV station, KRON, is now tagging the anti-P spots, many of which do not mention cigarettes, "Paid for by San Franciscans Against Government Intrusion, which is financially supported by companies in the tobacco industry."

Asked why the No on P contribution to the Democrats' slate card was so generous, Post observed, "I suppose they were enthusiastic about our endorsements."

The Democratic County Central Committee's decision to urge a no vote on the smoking-in-the-workplace referendum was made at a late September meeting. The endorsement vote was 16-14 with one abstention, and, in an unusual move, the key vote was cast by ex-officio committee member Lieutenant Governor Leo McCarthy. McCarthy, a former SF assemblyman who rarely shows up at central committee meetings, in this case directed that his vote be cast against the smoking control measure. Ed McGovern, aide to Art Agnos and McCarthy's nominal alternate, did not attend the committee meeting (he has attended only one all year), and told the Bay Guardian the lieutenant governor has never before instructed a committee member to cast a proxy for him.

Why did McCarthy, who in the past has supported statewide anti-smoking initiatives, vote the tobacco industry side this time? Jim Foster of the No on P campaign concedes that he lobbied the San Francisco Democrat heavily. Also thought to have helped sway McCarthy's vote: Sacramento-based Jack Kelly, a vice-president of the Tobacco Institute and, according to insiders, the industry's chief operative in the state.

McCarthy was en route to China at presstime and could not be reached for comment.

The capture of the Democratic Central Committee's endorsement was considered particularly crucial to the No on P campaign because no other local Democratic club had yet endorsed against the measure. Since then, the Alice B. Toklas Democratic Club, the District 8 Democrats and the San Francisco Labor Council all have either backed a no vote or remained neutral in the contest. In return, cigarette industry angels have contributed \$8,000 for printing and distributing the clubs' slate cards. In addition, the Alice B. Toklas Club, which took no position on Prop. P, has received \$3,500 from SFAGI for the mailing of its newsletter.

"We think the cigarette companies are corrupting the San Francisco political process by paying for these slate

cards," Ken Masterton of the Yes on P forces told the Bay Guardian.

The issue of corporate funding of slate cards has been raised with increasing frequency in recent local elections (see Bay Guardian, Nov. 3, 1982). In some cases, special-interest public relations firms have gone so far as to issue "official" slate cards pushing their own candidates and issues. More commonly, observers note, it has become standard practice for political clubs to accept from campaign committees "donations" to cover the costs of sending out their slate cards, banking the overage if the contributions amount to more than the production price.

According to Supervisor Harry Britt, "It's become a way of staying solvent. If you want your name on the slate cards, there's a standard rate." "Lately," the supervisor told the Bay Guardian, "the practice has gotten out of control—the grass-roots clubs are selling their endorsements these days. It would be a much healthier situation if the independent clubs did not become beholden to special interests for getting out their direct mail."

Proposition P was placed on the ballot to force a referendum on the ordinance controlling smoking in workplaces, authored by Board of Supervisors President Wendy Nelder and passed by the board last spring. To force the referendum, four major tobacco companies kicked in an initial \$100,000 to bring Bader and Associates, an Orange County signature-gathering organization, into the city. The massive contributions received by the No on P campaign have been channeled through the Washington, D.C.-based Tobacco Institute. William Toohey, public relations chief for the Tobacco Institute, told the Bay Guardian the funds began flowing in response to a request from local Tobacco Institute lawyer Vigo Nielson, the former law partner of ex-San Francisco mayor Harold Dobbs.

The Tobacco Institute is a joint lobbying venture of the major tobacco companies and has been headed since 1975 by former North Carolina Congressman Horace Kornegell. According to a recently released 1978 Roper Organization report paid for by the Tobacco Institute, the industry has identified public smoking issues as "the most dangerous development to the viability of the tobacco industry that has yet occurred." As a result, the Tobacco Institute has directed vast amounts of money into local campaigns in an effort to defeat some 51 local ordinances in communities all over the nation and seven major voter initiatives to limit public smoking.

During the 1978 anti-smoking Proposition 5 campaign, the industry spent a whopping \$6.3 million, a new record for spending in a California election, to defeat the measure. The total amount coughed up by the cigarette industry exceeded the combined spending of both candidates for governor in that election.

— John Ross

SF'S CITY PLANNING COMMISSION: OUT OF CONTROL?

BY SHARON ELISE DUNN

In the battle over Proposition M, the San Francisco Plan Initiative, one of the most important issues being debated is the role and record of the City Planning Commission — the seven-member body that must approve all development schemes.

As architect Michael Fowler pointed out in a recent letter to the Bay Guardian (10/26/83), "Important parts of the city's planning policies (like the proposed Downtown Plan) are couched in vague and conflicting generalities," a situation that produces a complex process of negotiations, with many tradeoffs made. The often unwieldy result then ends up in the lap of the City Planning Commission.

But by its very nature the commission is a political, rather than a planning, body. The only common bond its members share is that they are appointed by the reigning mayor. Once seated, they have tremendous authority: with a single vote, they can send a multi-million-dollar project into construction, or back to the drawing boards.

Four of the seven sitting planning commissioners have plunged into the Prop. M fight. Commission President Toby Rosenblatt, Vice-President Yoshio Nakashima and Commissioners Jerome Klein and C. Mackey Salazar claim in an argument against Prop. M in the Voters Handbook that the development debate today is being well handled through an "orderly and informed process

continued next page

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continued from previous page of public hearings." This contention, however, stands in stark contrast to the experience of visiting those same public hearings. Confusion, arguments and deals are in fact the order of the day in the "orderly and informed process of public hearings" of the City Planning Commission.

In fact, despite his signature on that ballot argument, Commissioner Klein admitted in an interview with the Bay Guardian that commission hearings often get out of hand, as does the work load commissioners carry. Commissioner and Muni representative Douglas Wright has expressed a similar perception. And even Planning Di-

rector Dean Macris acknowledged to the Bay Guardian that the commission process today ought to be evaluated with an eye towards possible reforms.

As Fowler argued in his letter, the basic question on the city's development agenda boils down to one of "who will hold the reins and which way the steed will go." Today, six men and one woman, the unelected political figures on the City Planning Commission, formally hold those reins — and the steed is running out of control.

Commission out of control

Inside the stuffy chambers, every seat is taken and people line the walls. The time is a little after 7 pm, the date June 30, 1983, and the agenda for the City Planning Commission says the proposal to convert St. Joseph's Hospital into condominiums should be up in a half-hour. But some elderly women sit in the warm room with puzzled expressions on their faces, wondering whether their matter will ever come up. On the last occasion the St. Joseph's controversy was calendared, it followed the monumental Mission Bay hearing; this evening the item tags on the heels of the first and only public hearing on the now-defunct Downtown EIR.

It's 7:30. The litany of testimony on the EIR by environmentalists, attorneys, developers and activists is inaudible above the din of the crowd outside. Curious faces peer in, then withdraw, as neighbors uninformed about the one hearing wait impatiently for their turn. The commissioners sit restlessly or pace about as questions on transit, housing and costs of development are ticked off. The electric wall clock ticks on...

When Commission Vice-

President Nakashima shuts down the subject at hand, the doors swing open, one worried contingent pours out and another swarms in. The air is thick, compressed by physical overcrowding and emotional overload. Fireworks over the developer's plans for St. Joe's soon burst out in shouts or rounds of applause.

Tick, tick, tick...

After the project sponsors orate for two hours, a neighborhood representative moves to the microphone. On the commission podium a much-passed-around McDonald's bag is empty. The commissioners look weary; one, Jerome Klein, is reading a newspaper. Nakashima frowns, then admonishes community speakers to hasten their not-yet-begun testimony.

"I know you people have been here since before 7 pm, but we've been here since one."

An uneasy murmur ripples through the chambers. "I had to be at work at eight this morning," comes a shout from the floor. Now the mutually respected distance between the commission platform and the public benches disappears. The room quickly

continued page 20

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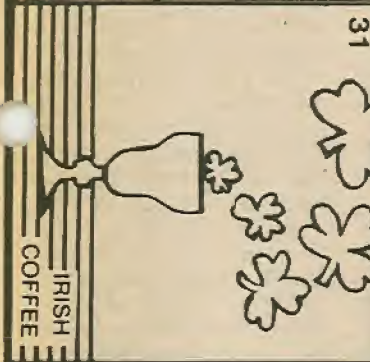
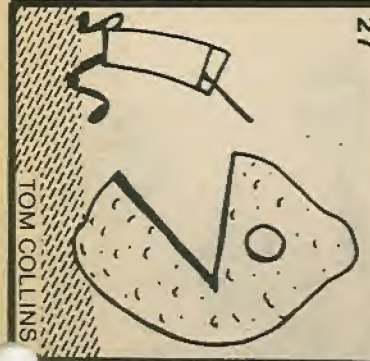
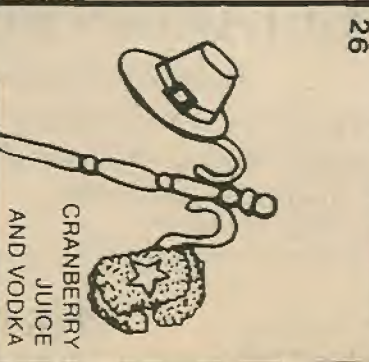
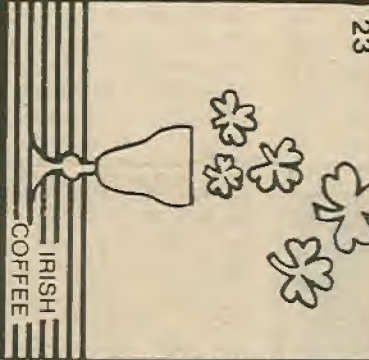
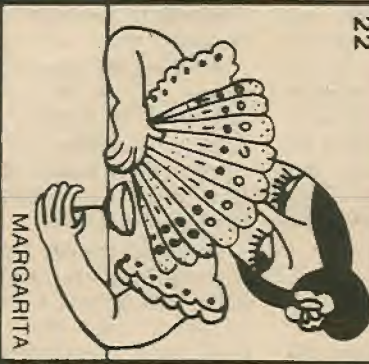
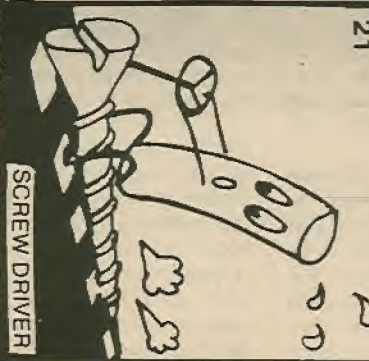
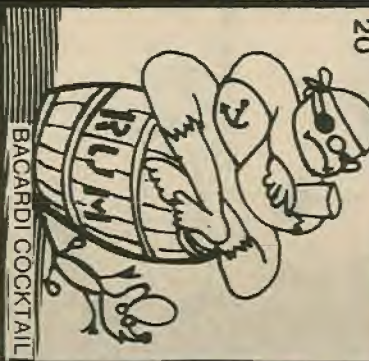
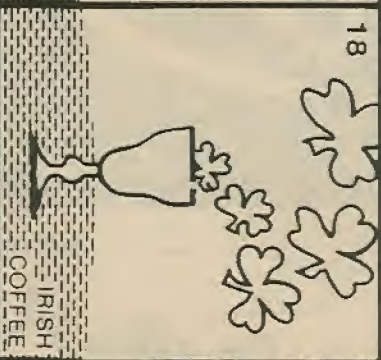
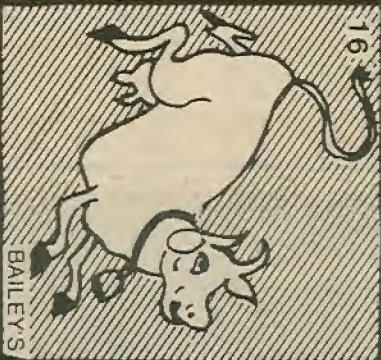
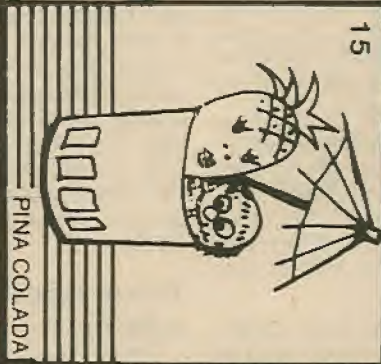
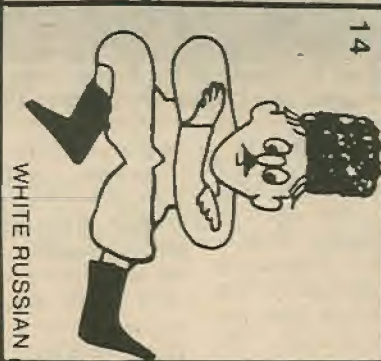
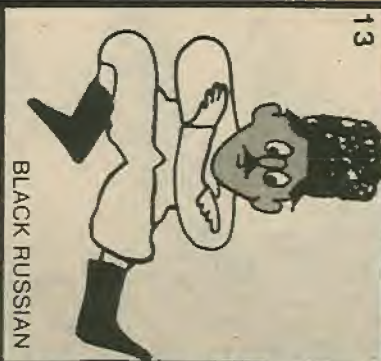
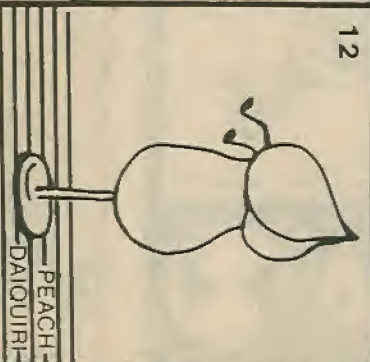
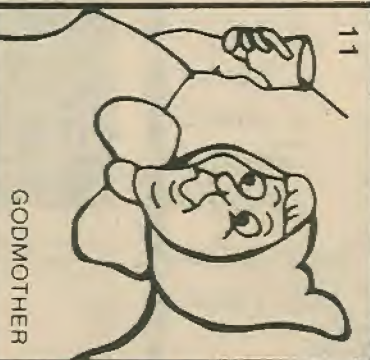
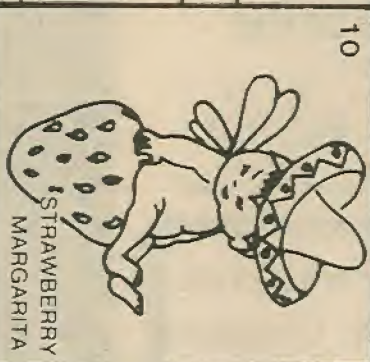
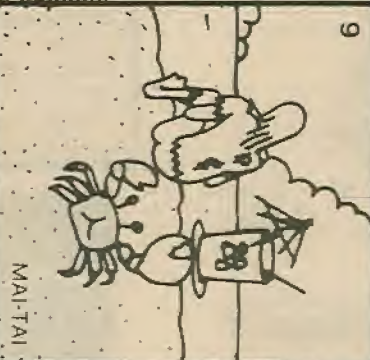
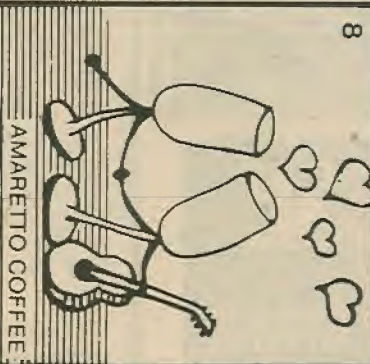
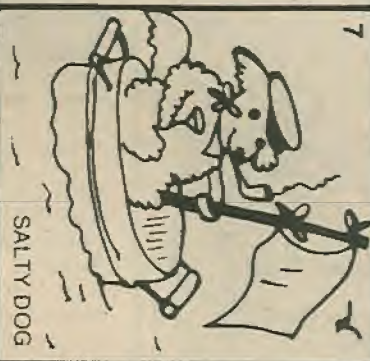
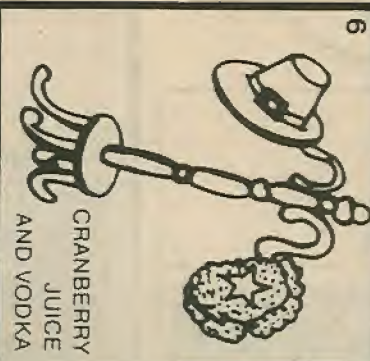
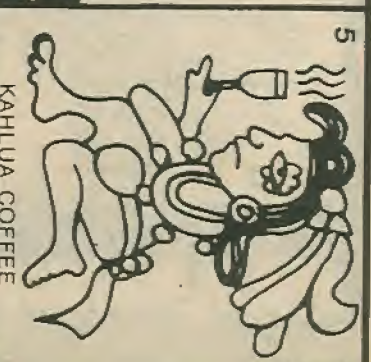
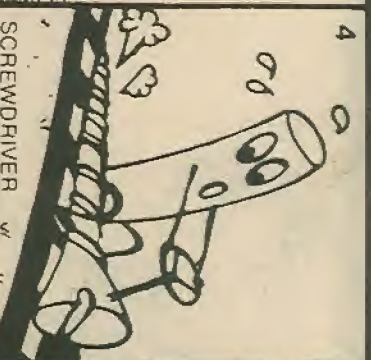
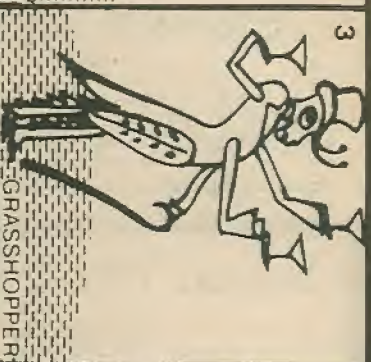
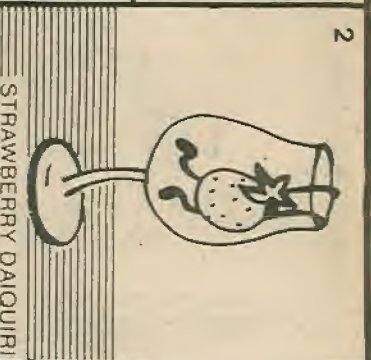
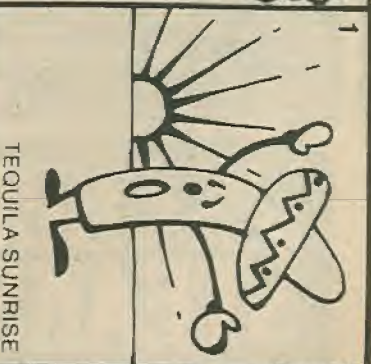
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Members of the SF City Planning Commission (l. to r.): Norman Karasick (representing CAO Roger Boas), Jerome Klein, Toby Rosenblatt, C. Mackey Salazar, Yoshio Nakashima and Sue Bierman.

continued from page 18

comes to resemble a Muni bus at rush-hour, full of exasperated commuters. "I had to get up at six," Nakashima snaps back defensively. The resident who had been testifying stands up again. "We know it's late but this is our only chance to be heard. What you vote here affects us and we're scared. We need your attention."

Precious minutes slip away. After what, in the evening's haze and heat, feels like an eternity but is actually a few moments, the acrimony subsides and the hearing continues.

Outside in Civic Center, revelers and travelers drift by as midnight comes and goes. Inside, the commissioners finally turn to Planning Department Director Dean Macris, who recommends a continuance. The item is

closed — for now. Another candidly human moment is shared, a chance to stretch and yawn. The wooden benches creak in relief as the crowd departs. The clock hands stagger toward one as the last person exits. Disparate groups click down the marbled corridor; car engines turn over, rousting dozing pigeons; and an intrepid hearing attendee walks to a bus stop. Late night is no time for a lone woman to linger on Market Street, but the present Planning Commission process often leaves no choice.

Where expediency rules the day

Every Thursday, from the early afternoon well into the night, small dramas with large repercussions take place in a corner of City Hall. Room 282, its interior a mixture of sandy walls and wood, its

French windows crooked open to flapping pigeons and humming traffic, is the hearing chamber of the City Planning Commission — seven individuals chosen by the mayor who preside over, and rule upon, every major and minor development shaping San Francisco's downtown and neighborhoods.

All of the city's aspiring developers, from the couple who want to build a new house to Southern Pacific, which wants to build an entire mini-city, must eventually make their case here.

Today, as the city undergoes what Macris agrees is one of the heaviest periods of development since the Gold Rush, this key administrative panel is mired beneath a huge, all but unworkable case load. Its approach to this plethora of projects is essentially mechanical, rubber-stamping virtually every new development and permit. Decisions are made not in the service of an articulated Master Plan, but rather in a grey haze of disparate controls: "building bonuses," "special-use districts," "floor-area ratios" and vague architectural and environmental strictures.

Since there are no bottom-line definitions, even such basic concepts as "affordable housing" and "transit capacity" become political bargaining chips — when they are not ignored altogether.

When the commission, for instance, gave the nod to a new skyscraper by requiring a contribution to the Office Housing Production Program (OHPP), the purpose of which is to create "affordable housing," the low-income residents and homeless of the Tenderloin wound up with Hastings Tower, an apartment building for law students, in their midst. When the commission agreed that

two attorneys could convert a residential hotel (1000 Montgomery) to offices, North Beach senior citizens were offered a housing "mitigation" — in the Mission.

The commissioners recently approved a condominium tower that will darken Chinatown's sole children's playground, then turned around and lowered the local height limits for any other future project. In August, they were convinced that an interior atrium for a 23-story luxury hotel (on Post and Mason streets) qualified as accessible "open space."

The way it's supposed to be

The Charter of the City and County of San Francisco declares that the City Planning Commission is responsible for enforcing the city's Master Plan, "a comprehensive, long-term general plan for the coordinated and harmonious development, in accord with present and future needs, of the City and County." The commissioners and their staff (headed by Macris) are directed to make decisions based on "physical, social and economic data, which together present a broad and general guide and pattern."

The Charter requires that the commission, as the city's ultimate decision-making body on planning matters, decide about specific projects based on the impact of each — positive or negative — on the whole of the city. People are to be considered as well as buildings; needed services should be an issue, as should the physical environment that is the backdrop to the city.

This mandate is a serious one, the task difficult. Too difficult, to judge from recent history. While the members of the commission are supposed to view the city con-

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sistently and broadly, their decisions are inconsistent and narrow. The commission's record of rulings is full of exemptions, exceptions and special conditions, each of which allowed a project inconsistent with the many requirements of the Master Plan to be built.

But if the commissioners' votes do not fit the Charter-directed pattern, other patterns do emerge. Who is sponsoring the project — Walter Shorenstein? Who is designing it — Skidmore Owings and Merrill? Kaplan McLaughlin Diaz? Philip Johnson? Who is the attorney — William Coblentz? Timothy Tosta? Who is the general contractor — Swinerton & Walberg?

On the bottom line of the application forms, the record once again shows consistency: Walter Shorenstein's Milton Meyer Company, Southern Pacific, Lincoln Properties. And these same names appear consistently on other lists — the lists, for example, of the major contributors to the fall '82, spring '83 and fall '83 election campaigns for mayor and supervisor.

They also grace the lists of donors to the No on M campaign. Inevitably, these political contributions do have, as they are intended to, their impact on planning commission decisions. A case in point: the long controversy over the Hang Ah Alley condominium tower in Chinatown. This project, which proved very sticky, required a series of hearings at the commission, all heavily attended by Chinatown community groups as

well as the project supporters. It raised the "apple pie" issue of the sanctity of a playground — the only one in Chinatown. It was an emotional issue — and a legal one: the playground was supposedly protected by the Open Space and Recreation portions of the city's Master Plan.

However, as Proposition M suggests, the current Master Plan is internally contradictory, and so the debate raged: open space vs. housing, needed housing vs. affordable housing. These basic issues were in fact never resolved before the Commission. Instead, the Chinese Six Companies, the powerful political establishment in Chinatown for more than a century and staunch supporters of this project, lobbied the mayor behind closed doors. The mayor eventually declared her support for the condo project, pooh-poohing in response to reporters' questions the Master Plan's seeming protection of the open space. She also suggested that the city would replace the doomed playground by condemning a nearby neighborhood business, a mortuary, and turning its property into a recreation site. Shortly after Mayor Feinstein issued her public statement, the commissioners approved the condo by a vote of 5 to 2. (In opposition, as usual, was Susan Bierman; Yoshio Nakashima joined her in the minority.)

Three minutes, please

This year, the calendar for a typical commission meeting includes some 15 to 30 items, matters as small as new houses

and as comprehensive as the future of the Van Ness corridor. Although the last scheduled time for an item to be heard is usually 7:30, the final hearing may well end after midnight, as the halls of city government are being vacuumed for the next work day.

Presentations by developers often include batteries of speakers and arsenals of diagrams, photographs and statistics. Large projects also re-

quire that the public and commissioners wade through environmental impact reports, which frequently weigh in at more than 200 pages, and necessitate a separate approval hearing.

All of which spells time — a precious commodity allocated along the usual have/have not lines. In July, for example, the Planning Commission was confronted by the case of a building that nobody

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continued from previous page

but the developers wanted. Macris took the unusual step of opening the hearing by saying that the project proposed for 222 Kearny (a Lincoln Properties development) "had very little merit," had been actively discouraged by his department and should be flatly turned down. Despite this dismissive introduction, architect Richard Tobias of Skidmore Owings and Merrill was allowed to take more than three hours to present and discuss what seemed like every inch of the structure's design. He claimed over and over that the project met specifications Macris had already published in "Guiding Downtown Development," a predecessor to the Downtown Plan — only to be told by Macris that the scheme was totally out of tune with his forthcoming "Downtown Plan" restrictions.

The lengthy hearing seemed to be marking — if not wasting — time, a project destined for demise — until the developer's attorney, William Coblenz, stood up to plead for one "last chance."

After more back-and-forth discussion, the Commissioners decided to continue discussion — to table the project — for three months.

In September, Lincoln Properties appeared on a Chronicle list of major contributors to Dianne Fein-

stein's re-election bid. During October, a ten-story version of 222 Kearny sailed through the Planning Commission, to join the concrete collection along the Kearny corridor. Later that same month, another Lincoln Properties project was exempted from the much-publicized moratorium that was to accompany the Downtown Plan.

Perfectly clear?

While developers and their legions are allowed virtually unlimited time to speak before the commission, opposition forces and neighborhood groups are constantly told to limit their testimony. The same day 222 Kearny took up so many hours of publicly paid time, Commission President Rosenblatt repeatedly admonished project opponents and individuals testifying on other matters to keep their discussions short and specific.

While professionals such as environmentalist attorney Sue Hestor, who are regular gadflies to the commission, knowingly transgress the time limit, the general public is more easily intimidated. Testimony at the commission is laced with worry, anger, even fear — emotions both constrained and exacerbated by the relentless ticking of the clock.

These stress levels are

heightened by the fact that the role of the public in hearings is never made clear. Often, its presence is not even acknowledged. Although the chamber has poor acoustics, the commission never holds a roll call vote so that each "yea" or "nay" murmur can be heard and noted. Matters conclude with a sign from Rosenblatt, and motions are made, seconded and carried before the back benches have a chance to figure out what has taken place. The wording of a motion is virtually never restated for clarity.

Macris acknowledged in an interview with the Bay Guardian that these procedures create confusion, and agreed improvements are needed. But presently, he said, the commission is "too busy" to pause and review its process.

The fact that the doors to Room 282 can swing open to the public, however, is proudly pointed to by Macris and some commissioners as evidence of the democratic nature of city planning. But mere attendance gives the public little more than the audience role at a stage play. To be heard, citizens, like developers, must lobby.

The St. Joseph's condominium controversy in the Buena Vista/Haight area provided a good illustration of this. As soon as they learned about the size of the developer's proposal in December, neighbors from that relatively stable and affluent community began a concerted opposition campaign — gathering petition signatures, hanging flyers and a special poster, printing a huge, official-looking "Community Response to the Draft Environmental Impact Report" and sending out hundreds of letters. Delegations lobbied other community groups, Macris, the commissioners, some supervisors and the mayor. They fought for months and, after four hearings (each of which required marshalling a large crowd willing and able to sit through the night if need be), the project was scaled down to meet

the neighborhood demand that there be no substantial rezoning and no new construction. But neighborhood lobbying like that took not just time, but money.

According to the Buena Vista Neighborhood Association's John Hooper, more than 100 volunteer-hours went into writing the "Community Response" book, which then cost roughly \$350 to print. The time involved in attending numerous community meetings and four commission hearings amounted to thousands of hours for hundreds of neighbors. Petitions, flyers and silk-screened posters cost the group another \$800-\$900. Area resident and realtor Alex Captanian also invested extra time in researching the entire sales situation for condominiums across the city, to document the fact that they are standing empty, waiting for buyers.

"By the last hearing at the commission we were really starting to worry about getting our item continued again," Hooper told the Bay Guardian. "A lot of neighbors—200 to 300—were going down there and it was a real hardship for them. They'd go at supper time to the commission knowing that they might not get home until one in the morning."

Unlike the St. Joseph's condominiums, the dozens and dozens of projects planned for downtown have virtually no neighborhood-based constituencies that will — that can — oppose them. If the cost of a relatively successful lobbying effort such as St. Joseph's is applied to the number of downtown projects, the price tag would amount to hundreds of thousands of dollars. While developers have much success before the commission with their arguments on how costly delays on projects are, the heavy toll, in terms of dollars and time, of community efforts to delay or scale down projects seldom meets with sympathy.

At the moment, in fact, the neighborhood most directly



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involved with planned new developments is the South of Market — a community with one of the lowest base incomes in the city.

Leaving the door open

According to Macris, once the sponsors of a project officially present it to the city's planning staff, they become "clients of the department." Many projects are initially proposed over lunches or informal meetings, he told the Bay Guardian. If San Franciscans think the buildings that get approved are bad, Macris said, they should only know about the ones vetoed over a friendly meal.

Since existing "controls" on development are myriad and the allowable conditions and trade-offs many, there is a good deal of room to negotiate. And the power of final approval rests in the hands of unelected politicians — the commissioners. So will it be an atrium here (at Post and Mason) in return for a "yes" vote for 23 stories? A plaza of potted plants with a few hours of sunlight as an affordable amenity for a huge office tower on Market Street?

Macris' recently released Downtown Plan continues this tradition of bendable conditions and multiple trade-offs. In areas that have both residential housing and commercial businesses, for instance, the Plan says that the "Commission would require evidence that the public benefits of an alternative use are more desirable than retaining housing." But what it doesn't say anywhere is what those

"public benefits" are, or ought to be.

The Downtown Plan also allows developers the "right" to switch their projects from a controlled downtown to the South of Market, where no planning process is underway, although "interim controls" are being debated at the commission Nov. 3rd.

In the absence of any clear controls, the city's fate rests in the hands of developers — and the City Planning Commission. "There are people who don't have this power now who want to limit ours," Commissioner Klein told the Bay Guardian, referring to the Prop. M coalition. "But naturally," Klein continued, "as the people who have that power, we want to keep it."

Something to read while you wait?

While the Downtown Plan has been a department priority, neighborhoods grappling with heavy development pressures have been literally put on hold. Last spring, a coalition of five organizations in the Haight area that were trying to respond to a hefty scenario of institutionally sponsored growth asked the Planning Department for help in evaluating the cumulative impacts of the plans. The department said it could not help them. After one meeting with the groups, Macris sent them a letter arguing that "It is incidental to your concerns but nevertheless interesting to compare Haight Ashbury projects with the list under review downtown. It illustrates why much of the department's efforts must be direct-

ed downtown."

In the letter and in an interview with the Bay Guardian, Macris mentioned that communities like Chinatown and North Beach have also appealed for planning aid. But these plans may not get underway until next year, he told the Bay Guardian.

"I can't imagine that the department expects neighborhoods to accept greater densities with a continuing decline of community livability, just because planning staff is too busy approving high-rises," Stanyan/Fulton representative and Haight coalition member Dale Carlson told the Bay Guardian.

After a lapse of more than three months, as several key projects moved into the EIR stage, Macris finally invited the Haight coalition back for another meeting.

As the areas of San Francisco needing planning help queue up, projects triggering social upheavals slip through. Already the much-publicized "moratorium" on downtown development, imposed to accommodate Macris' Downtown Plan, has, via the commission and the Board of Supervisors, become riddled with loopholes.

And so this pattern of expediency continues. Regular visits to the Planning Commission graphically illustrate the pressures of a city in overdrive, where the pace of development is outdistancing character, diversity and livability. While new plans are printed, deals cut and projects approved, the public remains very much outside actual planning decisions. While

worried residents sit and watch, the commissioners punctuate their hearings rarely with probing questions, but frequently with concentrated frowns, barely covered yawns, fraternal jokes, visibly rattled nerves and whispered confabs.

A chance for change

Today, the public is rarely offered any solid information or clear choices on their city's future. But tomorrow they may be, if Prop. M, the San Francisco Plan Initiative, wins a majority vote in the Nov. 8th election. As Commissioner Klein pointed out, Prop. M will rein in the power of this highly politicized body, and forcibly link its decisions to a coherent Master Plan.

In stark contrast to the commissioners' characterization of their hearings in the "Voters Handbook" as an "orderly and informed process," San Francisco's planning today is a cumbersome process, limping through a hailstorm of large-scale development, divisive criticism and fear for the future of this city. Beneath this picture lies a caption — is this any way for a major city to proceed with its future? This year that question has been taken to the polls.

Although the public cannot vote in Room 282, they can vote on Nov. 8th.

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THE BAY GUARDIAN'S WEEKLY GUIDE TO THE BEST IN BAY AREA ARTS, ENTERTAINMENT AND CULTURAL EVENTS

BY LUCILLE DAY

Does anyone know what an oxymoron is?" John asks. No one answers. "What does 'moron' mean?" A few kids say, "Dumb." "What does 'oxy' mean?" After a brief period of silence, a student with a goatee and gold earring is ready to end the suspense. He raises his hand and says, "If you know, then tell us."

John explains that *ox* is from the Greek and means "acute," "pointed" or "sharp." Thus, the first part of "oxymoron" means "sharp," whereas the second part means "stupid": an oxymoron is a combination of words that contradict each other, but from which unexpected wisdom may emerge.

The students generate a list of oxymorons that includes "thunderous silence," "gloomy rainbow" and "weird conformity."

It's 11 am on Wednesday morning, and John Marron from the California Poets-in-the-Schools (CPITS) Program is conducting a poetry session with Judy Bebelar's writing class at Galileo High School in San Francisco. He appears to be familiar with the students — black, white, Hispanic, Asian — who listen attentively as he speaks.

"Poems often go against the grain," he explains. "They're wacky. They bring up opposites. You can learn there's a certain kind of wisdom in being crazy, like the fool in an Elizabethan court, who wears a crazy costume but knows what's going on."

The workshop concludes with the students working in pairs to write "why/because" poems. One student in each pair is supposed to write a series of questions, and the other a series of answers. They are not supposed to look at each other's work until they are done. Some of the results are "Why do people die? Because worms are male and female," "Why does the ocean have waves? Because life has its ups and downs," and "Why do you look at me so closely? Because I am mute."

Seventeen-year-old Susan Lew tells me, "Because of this class, I enjoy poetry now. It used to be just something that I had to do."

Susan, who has been in honors English since ninth grade, came here from Hong Kong with her parents and six older brothers and sisters when she was three and a half. "I got interested in English," she says, "because when I came from Hong Kong, I couldn't speak at all. People teased me, and I wanted to show them that I could do it."

In her poems, "I write about realistic things, emotions," she explains. "Green elephants don't interest me. One of my poems begins, 'On top of my mountain/I am king.' I wrote it when my best friend had moved away and I was having problems. I felt like I was in my own little cave and people couldn't reach me. I felt very lonely. My parents were no help: we weren't getting along and they kept nagging me about different things. I have friends that constantly call, but there was still that empty feeling. After I wrote the poem, I felt that a load had been taken off my chest."

"Poetry has given me a better outlook on life. I write about my mistakes and can see them as mistakes, and know there's still hope."

One of her poems that describes these mistakes is called "And the Sun Still Sets":

*I was a good girl
listening to mommy and daddy
Then came
Adolescence
Curiosity
Smoking*

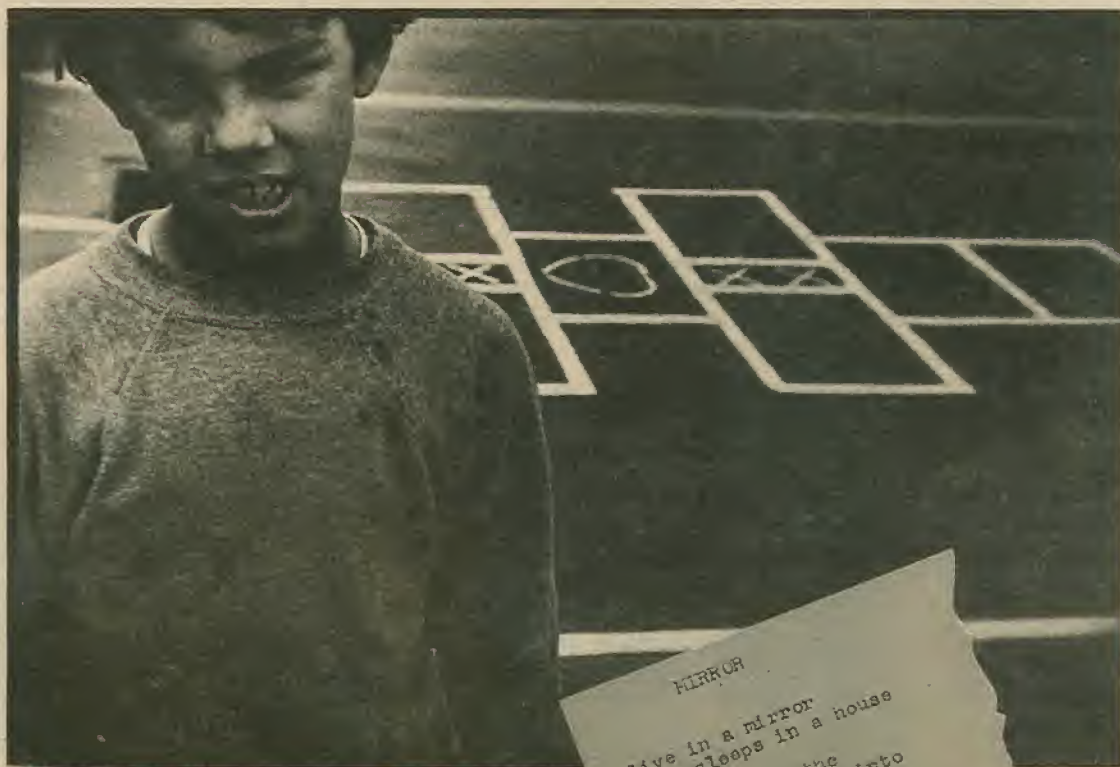


PHOTO BY CHARLES KLEIN

Josh Vega, author of 'Mirror,' at the San Francisco Community School

MIRROR
I live in a mirror
my ear sleeps in a house
I stepped into the
mirror that led me into
the sun that took me
to the ocean
A dog can fly through the
sky
the cat can trigger
I ran through a horse
it felt like running through
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- O.D.ing*
- Hospitalization*
- Forbidden friends*
- Hospitalization*
- Beatings*
- And I found
that the sun still sets*

"Every teenager has gone through hell," Susan says, "maybe not as drastic as mine, but maybe worse. Poems help put experience in perspective."

John Marron considers it one of his major tasks to get students to do what Susan has done: to write about real emotions and real experiences. "Most students start out by writing forced, formulaic, pretty poems," the instructor explains. "They come to the class with the assumption that that's all that poetry is. I have to tell them, 'Take the cotton candy out of your hair. I don't want to hear one more poem about seagulls on the beach, rainbows and sunny blue skies. You're not

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Rod McKuen, and I don't want any clichés." He adds, "Each student emanates a field of interests and experience that has the power to recreate the past and heal the self. My role is to maximize the power of that field, and to get out of the student's way."

'Close your eyes and think of something'

Gail Newman, poet-teacher and San Francisco CPITS coordinator, has compiled an anthology of poetry by her students at San Francisco Community School, an alternative elementary/middle school characterized by individualized instruction and nontraditional approaches to discipline. The book,

When the Rose Is Growing, has a red, white and black cover that depicts a cloud raining on two roses. Today Gail is passing out the anthology to Alice Lucas's third- and fourth-grade class.

Giggling and pointing out poems to each other, the children eagerly look through the anthology as soon as they receive it. When everyone has one Gail says, "Please close your books now. Everyone listen. We're going to start at the beginning of the book, and people whose poems are in it will read them out loud."

Community School Principal Paul Reinhertz begins reading with the introduction he wrote for the anthology. He is bearded and wears a loose turquoise cotton shirt, white cotton pants and tennis

shoes. Reinhertz apologizes in advance: "This isn't my best work. My Ginsberg stuff is better."

Nevertheless, he reads, "We all start life as poets — it is just the natural way of looking at the world. Each individual brings a magical and unique point of view to our world. It's one of those things that all too often parents say, 'Don't worry, he or she will grow out of it,' and then of course it does seem to happen that way. . . . Here in this book we have some of this magic preserved."

Most of the children are enthusiastic about reading their poems; a few who are too shy have their poems read by a friend.

Josh Vega, who wears an orange and black Giants'

cap, is a nine-year-old third grader with intense dark eyes framed by thick lashes. A budding surrealist, he reads

MIRROR

*I live in a mirror
my car sleeps in a horse
I stepped into the
mirror that led me into
the sun that took me
to the ocean
a dog can fly through
the
sky
the cat can trigger
I ran through a horse
It felt like running
through
fire*

Later, Josh recalls the assignment that inspired him to write this poem: "Gail said, 'Close your eyes and think of something. When something comes into your head, just

write it down.' I thought about living in a mirror, and I wrote about that."

He tells me he likes to play basketball and football and he wants to be a football player when he grows up. Nevertheless, he says, "I think I'll keep writing poetry."

This is no surprise to Alice Lucas, who says that once kids start writing poetry there's no stopping them: "Almost everything comes out as poetry now."

Parents are enthusiastic about the poetry program at the Community School. "It's wonderful," Linda Ware, who has a daughter in kindergarten and a son in fourth grade, tells me. "My kids always know when Gail is coming into the classroom; they can't wait to find out what's

going to happen next.

"A fear I have as a parent is that my kids will get locked into modern things like TV and video games. These are external things. Poetry is internal. It's important for kids to reach their feelings. Poetry lets them touch themselves inside."

The poet unmasked

Pelton Middle School is a massive concrete structure on top of a windy hill overlooking the Bayshore Freeway. As a result of a threatened NAACP lawsuit charging segregation at the predominantly black school, the San Francisco School District is now trying to recruit students for Pelton from all over the city.

Poet-teacher Deborah Major, a black woman with a gentle voice and easy smile, describes her initial difficulty in reaching her students. "The first day I come into the classroom," she says, "there is often real resistance. The kids say, 'I don't know what you mean,' etc. But by the seventh or eighth time, they write without resistance. To be asked what they think and feel, rather than to regurgitate what they're told, is a turn-on. Then you start working on craft. They learn to edit their work; they begin to respect language. The reason I do well with kids is my own love of language. I don't think a teacher can do it unless he or she is a poet or writer."

Today Major is teaching a poetry workshop in Lillian Thomas's eighth-grade social studies class. The students are boisterous while a substitute teacher takes the roll.

Major starts by reading the students' work from the previous week, and the noise level immediately drops several decibels. Next, she tells the students they are going to write blues poems today and asks them if they speak the "you know" language. They acknowledge that they do after she reads a "you know" poem by Jayne Cortez ("You know/I sure would like to write a blues/you know/a nice long blues. . . .")

"Blues is oral poetry," Deborah says. "There are blues classics, but each person who sings one makes his or her own variation on it. Blues has a form: the rhyme scheme is AABA."

On the chalkboard, she writes the title, "Pelton Junior High School Blues," and the class composes the following poem to go with it: "You hear them rumbling down the halls/Everybody rumbling down the halls/Screaming and yelling and playing around/We're just kids, one and all." The students are clearly delighted with their work, and even the substitute laughs.

"Blues is a way of being and feeling; blues is a way of thinking." Deborah speaks enthusiastically. "Today you can write what you think of the blues, or you can write a blues poem. You don't have to use the form. You can write about feeling blue. You can write about the color blue. How does it look? How does it taste? How does it sound?"

When she is ready to collect the poems, almost every-



Before watching MTV.



After watching MTV.

"HOW MTV CHANGED MY LIFE"

I wasn't always this cool. Believe it or not, that was how I once looked. Bleached hair in place, designer hems straight, fingertips on all my gloves. God, was I a mess. People told me to loosen up, let my hair down, get into music. If I didn't improve my Public Image Ltd, I could be in Dire Straights. Music? I adore Brahms and Beethoven, but the Blasters???

Then a friend told me about MTV. Music television? Hmm. I always felt that musicians belonged on the radio and actors on TV. Or was it actors in the White House? Sounded like a Cheap Trick to me. I had to say Point Blank, I was skeptical. I mean, Judas Priest, I've had Kinks in my legs, but on my TV? But in a Quarterflash, I was hooked.

The V.J.'s, Mark Goodman, Alan Hunter, J.J. Jackson can Talk Talk. Nina Blackwood is trés Chic. And Martha Quinn has replaced Martha Washington as the woman I most admire.

Yes, MTV has been a Renaissance for me. My knowledge of world events was going down the Tubes, until I quickly learned about Japan, Asia, and the English Beat.

I put some Men At Work to Fixx the security around our place. They got rid of some Outlaws and Stray Cats with the help of The Police, a Magnum and a .38 Special.

I can manage my charge accounts better, thanks to Eddie Money, Payola\$ and Gary U.S. Bonds. And I now serve Rock Lobster at all my dinner parties and will especially for Our Daughter's Wedding. Yes, MTV has changed my life, Boy George. It's almost, but not quite as much fun as shopping.

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DANCE

Collective confinement

LEIGH LIGHTFOOT

JUNE WATANABE DANCE CO. At McKenna Theater, San Francisco State University, Saturday, Oct. 22nd.

In the early days of this century, some pioneers in the world of dance challenged ballet's emphasis on specialized virtuosity. Earthy bare feet replaced ethereal toe shoes; gutsy torso articulation as the center of emotion replaced upright carriage; the pull of gravity was explored and welcomed over the illusion of eternal lightness. The mod-

ern dancers developed personal movement styles and techniques rather than seeking to become practitioners of traditional forms. They were revolutionaries — but their revolution was in turn overthrown by succeeding generations of iconoclasts. Today much of modern dance looks excessively cerebral, and amounts to a new form of specialized virtuosity.

June Watanabe has not forgotten the pioneers. The Bay Area choreographer chooses to bring the focus back to the realm of personal theater, combining the precision of ballet with the idiosyncracies of modern movement to serve the realization of her dramatic themes and abstract portraits.

An influential dance "teacher's teacher" in several Bay Area colleges, Watanabe recently gave up teaching to give her undiluted attention to choreography. Her company's concert of solo and ensemble works at San Francisco State's McKenna Theater on Oct. 22nd reveals an independent who is coming into her own.

She and her mature dancers look like human beings when they dance — with versatility, strength and the embodiment of expression behind abstract movement.

A recurring theme in Watanabe's work is confinement, literal and figurative, drawing on her personal,

continued next page



June Watanabe in 'Michiyuki': a metaphorical portrait of confinement.

CRITICS' CHOICE

MOVIES/EDWARD GUTHMANN

'Another Way': Karoly Makk's prize-winning drama, fresh from the New York and Cannes film fests, treats a lesbian affair between two journalists as a mirror for its wider discussion of political repression. This opener for the New Hungarian Cinema showcase, according to the Surf Theatre's Mel Novikoff, "may well be the most courageous work to emerge from all of Eastern Europe in the recent past," and representative as well of "the most technically proficient cinema in Europe." Polish star Jadwiga Jonkowska Cieslak won this year's Best Actress award at Cannes.

■ 'Another Way.' Tues/8 at 8 pm, Castro Theatre, Castro and Market, SF. \$4. 621-6120. Also Thurs/10 at 9:30 pm, Pacific Film Archive, 2625 Durant, Berk. \$3.50. 642-1412.

COMEDY/MISHA BERSON

Monteith and Rand: Frequently compared to the witty duo of Mike Nichols and Elaine May, the team of John Monteith and Suzanne Rand are well beloved by their fellow comedians. This duo, which performs sketches and improvisational segments, came up through the ranks of the Second City in Chicago and the Proposition in Cambridge. They make their San Francisco stand in an unusual four-week comedy run at the Marines Memorial Theatre.

■ Monteith and Rand. Tues.-Fri. at 8 pm; Sat. at 7 and 10 pm; Sun.

at 3 and 7:30 pm, Marines Memorial Theatre, 609 Sutter, SF. \$14-\$18. 771-6900. Through Sun/27.

NIGHTLIFE/BRUCE DANCIS

The Itals with Roots Radics: The ranks of front-line reggae vocal groups has been depleted of late, with Toots Hibbert (Toots & the Maytals), Joseph Hill (Culture) and Leroy Sibbles (the Heptones) all pursuing solo careers. What better time for the Itals (Rastafarian patois meaning natural or pure) to emerge as a worthy successor. And to make the Bay Area debut by the trio — Keith Porter, Lloyd Ricketts and Ronnie Davis — even more noteworthy, the Itals are backed by Jamaica's leading instrumental combo, Roots Radics. Vince Black & Crucial opens, plus Doug Wendt and the Midnite Dread Sound System.

■ The Itals with Roots Radics. Wed/9 at 8 pm, Wolfgang's, 901 Columbus (at Lombard), SF. \$10 advance; \$11 day of show. 441-4333.

NIGHTLIFE/DERK RICHARDSON

Juluka: On the U.S. debut LP, *Scatterlings* (Warner Bros.), the traditional Zulu street guitar core of Juluka's music is mitigated by lightweight lyrics and accessible western pop structures. The blend is bright, hummable and danceable but only implicitly political. What makes this South African ensemble remarkable is that for 13 years its founders, Johnny Clegg and Sipho Mchunu, have persisted with their interracial collaboration in the face of apartheid.

■ Juluka. Sat/5 at 9 pm, Wolfgang's, 901 Columbus (at Lombard), SF. \$8.50 advance; \$10 day of show. 441-4333.

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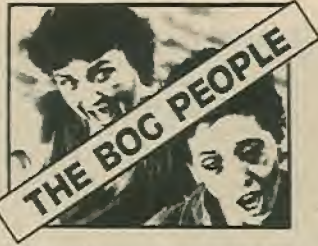
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NEW & UNUSUAL

Music

continued from previous page

cultural and historical background as a Japanese-American. "Herding" (1979) is based on her experience as a three-year-old of being incarcerated for two years with her family and 120,000 other Japanese-Americans during World War II. This powerful work is abstract, using movement and imagery to convey the emotional memories. Five dancers huddle behind an invisible barrier or move in narrow corridor floor patterns with sudden changes of direction, never gathering momentum to swoop through space. The carriage of weight is heavy, as if gravity were a visible sticky substance pulling the dancers into off-balance, distorted positions. The head is pulled back to yank the body to another place, the dancers herded by unseen forces. Reflecting her perception of the stoicism in Japanese culture, there are no outbursts of anger, just slow reaching up and out, to collapse again with dropped weight. The process of watching this is cumulatively painful, the sense of exhaustion and futility growing with the repeated images of closed space. The dance ends with the quiet huddle of people anxiously peering out from the reality they withstand.

"Michiyuki (Along the Road)" (1983), a solo that begins as a reconstruction of an authentic Noh dance (shimai), is a metaphorical portrait of confinement within the strictures of the carefully restrained traditional dance. The slow, methodical and precise Noh dancer enters wearing a mask and kimono over a purple body suit. The mask is not traditional in Noh dance, and it comes to represent the separation of self from image — another form of barrier.

The mask is slowly removed and held in an outstretched hand, but Watanabe's head still follows the line of the mask's control. She removes her kimono, which slides down her arm and hangs below the mask, giving it the appearance of a ghost. She finally lets this ghost sink slowly to the floor, then rises to half-toe and bourrées upstage, as if disconnecting from earth.

The theme of disorientation develops with the bourrées done on her heels with flexed feet, her stiffly held body advancing and retreating between flatly hanging curtains. She holds her elbows up at scarecrow angles, her torso crumples, her head falls to one side. She ends in this position, an echo of the first awkward hero of classic ballet repertory, Petrouchka, the lonely, frustrated puppet with a human heart.

"Cantabile" (1979), set to music by J.S. Bach, showcases Watanabe's keen musical sensibilities and the idiosyncratic movement qualities by which she softens the confines of ballet's precise lyricism. She ends this darting, playful piece with a balance reaching upward, a motif visible throughout her work.

Paul Taylor's early work, "3 Epitaphs" (1957), provided the program's comic relief. A chorus line of squatting humanoid creatures dance to the blating dirge of a Dixie jug band. The darkly lit, mole-like creatures are totally covered with a Rauschenberg-

M I C R O F I L M S

ZENA JONES

Testament

Understatement is not a word usually associated with nuclear holocaust, but by treating the subject with restraint, richness of detail and lack of spurious emotion, director Lynne Littman has made it that much more soul-searing. Jane Alexander and William Devane live in a small California community with their three children, each the engagingly natural epitome of his or her age. While Devane is on an overnight business trip New York is attacked, and only seconds later the California living room is flooded with blinding light. America's major

cities have been destroyed, and the family's dreadful fate is to await a lingering death from radiation. The waiting is full of poignancy: Alexander frantic when she can't find a favorite teddy bear to bury with her dead son; her teenage daughter's wistful question, "What's making love like?" But it's Alexander's study-in-restraint performance that most hammers home the horror of this heart-wrenching, it-could-happen story. (Opens Fri/4; Clay, SF)

Danton

Is Andrzej Wajda's film really about the French Revolution and its architects Danton and Robespierre, or is it an allegorical comment on Lech Walesa and the political state in Poland today? Whichever, Wajda has evoked brilliant performances from Gerard Depardieu as the charismatic, egotistical man of the people too much given to believing in his own legend, and Wojciech Pszoniak as his icy, near-zealot antithesis, Robespierre. They are two men devoted to a single cause, but forever divided by their individual and implacable ideologies as to how it should be achieved. The film is steeped in a you-are-there, unglamorous re-creation of 1794 Paris, and nowhere can the acting be faulted. But Wajda has presupposed more non-European knowledge of the era than is likely, which detracts from the drama, and has made Robespierre far less monstrous than history has painted him. Nevertheless, an absorbing film that rings far truer than its more glamorized counterparts. (Mercury, SF)

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Sffilm

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From the October, 1983 issue of *SFFilm*:
Susan Weaver had an interesting childhood. Her father was president of the NBC television network. Her mother was an actress who had appeared in *The Letter* and *The 39 Steps*. When she read *The Great Gatsby* as a teenager, she fell in love with one the character's names and took it as her own; Daisy's friend Jordan Baker lived with her aunt, a Mrs. Sigourney Howard.

The newly christened Sigourney Weaver grew up to make her speaking debut as the sole survivor in *Alien*, and to later appear as the television reporter in *Eyewitness* and the British attaché in *The Year Of Living Dangerously* (and if you watch *Annie Hall* closely, you'll see her in the final sequence on a date with Woody Allen).

This month, Weaver moves from the 1965 Indonesian intrigue of *Living Dangerously* to the contemporary intrigue of Central America in *The Deal Of The Century*. She becomes involved with Eddie Muntz, the president of a cut-rate munitions firm about to make "the deal of the century" with a country which shall remain nameless. The fact that Eddie Muntz is played by Chevy Chase should tip you off that it's not all cloak-and-dagger...

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NIGHTLIFE

designed bodysuit with little round mirrors sewn on to reflect spots of light. The largest dancer shows his dignity and self-pride by momentarily preening before the palm of his hand. They all move in Taylor's characteristically ingenious variations built on simple rhythms, with lopsided leaps, jutting hips, two-dimensional body lines and windmill lower arms. Four creatures link arms to form an ensemble — the usual moment for virtuoso display of quick, complex footwork in classical dance. The creatures crouch forward in unison, straighten up, and their lower arms swing into rapid rotary action, torso leaning to this angle and that — an absurd picture of twisted Romantic charm.

Watanabe's "Bird Run" (1983), danced to an original score combining Bach's Brandenburg Concerto #5 and Joan LaBarbara vocals, lets us in on the intimate workings of the stage reality — like a theater production in which the audience watches through the imaginary fourth wall. This work, however, is not as successful as her others and seems to hover at the surface of an unrealized idea. The movement is light and bird-like, with extended arms and arrow-quick footwork, but there is a strange limit to range. These birds don't fly, they run. The stage space again looks small, filled with beautiful detail and unfolding group designs. The ending suddenly introduces disassembling arm and head gestures. Why? Is this the end of a bird day? The story underlying the beauty here has not been told; it remains an intriguing but uncohesive puzzle.

Dance allows for such puzzles — poetic ambiguities that sometimes leave more room for truth than the pinning down that other forms of description require. There are times, however, when a work like "Bird Run" looks like it has changed direction of its own accord, turning off to ramble through unplanned, unclear territory.

Watanabe's intense autobiographical studies are most successful when her theme, rooted in specific emotional experience, is clearly developed, and when her beautiful technique is the tool, rather than the product, of this process. At these times her work has a rare expressive power and beauty. ■

The man who would be king

DERK RICHARDSON

JERRY LEE LEWIS. At Berkeley Community Theatre, Saturday, Oct. 22nd.

If ever a man has been bedeviled by rock and roll, it's been Jerry Lee Lewis. From the time the devil's music first grabbed hold of his soul, pulling him away from the Pentecostal Assemblies of God church of his early childhood in Louisiana, his luck was star-crossed. Not only did the star of Elvis Presley rise sooner out of Sam Phillip's Sun Studios cauldron of rockabilly in Memphis and shine forever brighter in pop music history, but in every phase of his life and career, Jerry Lee Lewis seemed to be battling the fates — if not some incarnation of Satan himself. From his ill-fated marriage to his 15-year-old cousin, Myra Gale, in 1958, and the tragic death of their three-year-old son, through his exile into country and western in the late 1960s and 1970s, right up to his being given up for dead two years ago and the recent death of his latest wife, Jerry Lee's life has been one trial after another.

After years of booze, benzedrine and debauchery, it's a miracle that at the age of 48, Lewis can still perform. So it was no wonder that the atmosphere at Berkeley Community Theatre was edgy and restless before the show. The man's career had peaked 25 years ago after his initial string of hits — "Whole Lotta Shakin' Goin' On," "Great Balls of Fire," "Breathless" and "High School Confidential." He had continued to work, relentlessly in fact, and had earned a new C&W following after 1968 with such songs as "Another Place, Another Time," "What's Made Milwaukee Famous (Has Made a Loser Out of Me)," "She Even Woke Me Up to Say Goodbye," "Middle



Jerry Lee Lewis: The Killer was cooking, but he was not possessed.

Age Crazy" and 1980's deeply personal reading of "Over the Rainbow." But what shape would he be in tonight? What would "The Killer" instinct bring out in him?

After a distressingly inappropriate opening set by Marin's Billy and the Boppers — graduation-party *continued next page*



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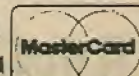
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quality cover versions of rock classics — Lewis's competent five-piece band took the stage and warmed up through one quick number. When the Killer strolled onstage in a white suit and red shirt, and signalled thumbs up to the band, the crowd erupted.

During the first song, "I Don't Want to Be Lonely Tonight," much of what would follow was revealed. First off, Jerry Lee was playing an electric piano. That didn't make much difference for the sound, which was dreadfully muddy and thuddy anyway, but it would certainly limit the liberties he could take with his pounding and kicking and leaping. Before he'd finished the tune, he had taken off his tie, donned his shades and sung, "Hey baby, Jerry Lee's gonna lose control!" But even as his left hand pumped furiously away at the piano, you could tell by the way his right hand casually poked and flicked at the keys or rested in his lap as he turned half away from the keyboard to sing, that Lewis's commitment would wax and wane throughout the evening according to his own caprice.

By the second tune, Lewis had shed his jacket and rolled his shirt sleeves up above his elbows, preparing for the faster tempo of "Chantilly Lace." But every time he turned himself loose into an all-out rocker, he followed it with a slow-to-medium paced country song or two. For every souped-up "Mona Lisa" or "Shake, Rattle and Roll" or "Johnny B. Goode," where he would pound the piano with both hands and lift his foot and kick the keys with his heel, Lewis played a "She Even Woke Me Up to Say Goodbye" or "There Must Be More to Love than This" or "Help Me Make it Through the Night." On the fast songs, he would invariably push the tempo as if he were stoking coal in a locomotive that was gaining speed to make it up a hill. It was up to bassist Bob Moore and rhythm guitarist Kenny Lovelace to keep the band on the track. Most of the time it worked, although, again, the mushy sound covered up the rough spots.

On the slower country songs, Lewis sang with conviction but was more offhand in his piano playing. He must be ambivalent about his country career. It gave

him a second chance to be heard on the radio and put his name on the charts. But the songs themselves act like Thorazine upon his personality, suppressing the demon in him, keeping the devil's music in check. By the time he got to the final crescendos of the set — "Great Balls of Fire" and "Whole Lotta Shakin'" — and the encore medley of "Good Golly Miss Molly" and "Tutti Frutti," the Killer was cooking but he was not possessed. He shouted the lines with gusto, knocked over his piano bench, banged the keys with his boot and even his butt. But against the small electric piano the moves were restrained and just a little bit silly.

Jerry Lee Lewis is still in a quandary. When he was a boy, he was caught between his fear of God and his passion for rock and roll. As he grew to be a man, everything associated with the music — the industry, success, his audience — became a nemesis, and he nearly devoured himself in his own internal struggles.

Now, making a comeback from his deathbed, Lewis seems to be measuring his steps. His ego is still monumental. He injects his own name into virtually every lyric he sings; of "Mona Lisa" he said, "She was born September 29, 1935," his birthday. And he doubtless still believes what he told a writer in 1977: "I know what I am. I'm a rompin', stompin', piano-playin' sonofabitch. A mean sonofabitch. But a great sonofabitch. A good person."

But his asides to the Berkeley audience betrayed a degree of disorientation, a curious blend of confidence and bewilderment about where his place is. "We're gonna settle down and live the good life one of these days," he laughed. "I love my life! Be thankful for what we've got." Then he spat, "A Yamaha piano," slapping the keyboard mockingly. A one point late in the show, he started a song, stopped, said, "I don't like that," turned abruptly to the audience and intoned, "You're great people. God bless you for coming out." The next song was the Hank Williams classic, "You Win Again."

More than anyone else, even his rival in life, Elvis Presley, Jerry Lee Lewis has lived the American rock

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and roll life. He's been shaped by the culture and geography that bred the music, but he remains somehow apart. When he sets his mind to it and summons his dark, mysterious powers, he is once again the Killer. When he coasts, he rides on mythology. After all these years, he may not have much left to prove but he still has hell to pay.

T H E A T E R

Gone are the days

MISHA BERSON

FORBIDDEN BROADWAY. At the Plush Room, Hotel York, SF. Through Dec. 3rd.

SUGAR BABIES. At Orpheum Theatre, SF. Through Dec. 4th.

I confess: I still have a fondness left over from childhood for musical comedy razzamatazz, that hokey stuff manufactured to please. I keep going to musical shows hoping to find what beguiled me as a kid; instead I usually encounter something stale and witless. So why do I keep expecting intelligent entertainment, good lyrics and dynamic dancing, when I just get hyped-up synthetics? Masochism, you might say — I prefer to call it hope.

Forbidden Broadway, the musical revue at the Plush Room, promised wicked fun but delivered mostly razz without the matazz. A send-up of the current state of big-time Broadway hoopla, creator Gerard Alessandrini's show opened at a supper club in Manhattan last year and garnered a cult following. Here he brings us an offshoot, with five talented singer-actors who poke rather cruel fun at totemic showpeople like Ethel Merman, Yul Brynner and Carol Channing. Just to keep it likable, the parodies alternate with scenes affectionately satirizing the *Chorus Line* plight of young actors trying to get their big break — and waiting it out on unemployment.

You have to know something about what's happening on the Great White Way to recognize some of the jokes here, like a number called "Nuns" that satirizes the trend of shows featuring Catholic characters (*Agnes of God*, *Mass Appeal*) or a jibe at the preponderance of musical revivals: "It's Almost Like 1948."

Primarily, however, this is a belting, mugging, *People*-magazine-goes-to-Broadway show. With glitzy costumes by Chet Ferris and exaggerated makeup, the energetic singers take aim at easily lampooned aspects of the stars: Ethel Merman's brassy, take-over-the-stage presence, Yul Brynner's baldness, Richard Burton's drinking habits, Lauren Bacall's mannish voice and Carol Channing's lipstick. There are indeed some very funny moments, but by and large these are one-shot swipes at people rather than a satirization of the overly commercial Broadway scene.

The best bits in the show allow the good singers some sly bravado of their own, particularly Gaille Heidemann's parody of Jennifer Holliday's show-stopping song "I'm Not Going" from *Dreamgirls* (here called "Screamgirls"). Heidemann makes it so vocally grating that it literally knocks over the man to whom she's singing.

Heidemann and Mary Jo McConnell are terrific performers, and their compatriots Jim Alden, Lance Phillips and Scott Singer are just fine too. The audience hooted and howled on the night I attended, and I won't

continued next page

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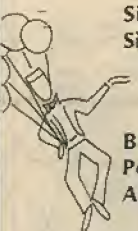


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continued from previous page

be surprised if the show attracts a camp following as it has done in New York and Los Angeles. It's really rather harmless — though Richard Burton and the others who get mugged by it may not agree — but it's also sophomoric and small-minded. *Beach Blanket Babylon* is a whole lot more fun, and without all the gratuitous low blows.

I didn't have great hopes for *Sugar Babies*, but my curiosity about an affectionate revival of burlesque led me to the Orpheum Theatre to take a look at this Broadway hit import, which actually debuted here in 1979. Burlesque revues were real "people's entertainment" during the first third of this century, with a countrywide circuit offering overstuffed variety shows featuring acrobats and ventriloquists, jugglers and comics, fan dancers and chanteuses. Burlesque influenced Bertolt Brecht and other German theater artists, and it spawned the careers of many great entertainers — Judy Garland, Red Skelton and Ed Wynn among them.

Sugar Babies, directed by Ernest Flatt with sketches by Rudy Tronto and familiar songs by Jimmy McHugh, keeps the variety format and holds valiantly to a kind of humor that is now as bubbly as stale beer. In the quick sketches and front-of-the-curtain joke exchanges (featuring veteran burlesque comics), we get an alarming number of sexist one-liners about baldness, the size and capability of male sexual organs and other virility fetishes. The women in the show are mostly chorus gals, tarted up like dime-store hookers and made the object of lust and revilement. We're meant to chuckle it up when the venerable Maxie Furman acts the part of a geezer on his wedding night with a hot young thing — can he get it up or can't he? — a question not worth pondering.

In an age of some sexual enlightenment this stuff is no longer funny to most women and (I hope) to a lot of men in the audience. It does tell us something about what was considered naughty and titillating back in the '20s and '30s, but strictly from a male point of view.

What is still viable here is the variety format, and the producers have wisely included a couple of terrific San Francisco entertainers who momentarily infuse the show with hip verve and humor. Frank Olivier, a veteran local street performer, is a disarmingly nervous juggler who finds an audience volunteer to help him with a hilarious (and suspenseful) torch juggle astride a six-foot unicycle. Ronn Lucas, who won the San Francisco Comedy Competition last year, is an inventive ventriloquist who can sing with his hands. These wonderful young comics are reviving vaudeville in their own fresh ways, and a whole evening of them and their compatriots could really lead to a contemporary resuscitation of burlesque.

For the most part, however, *Sugar Babies* is a plastic packaging of all the flashy sets, patriotic production numbers and tired-blood sketches it can muster. It tries hard, but to what avail? The big hook is the older stars it features, the box office insurance. Mickey Rooney mugs outrageously in a dress, makes winking references to his many marriages and his short stature and coasts a lot on the audience's long-term familiarity with him. Ann Miller plays it straight, and it pays off. She may look like she's been Verathened from her swooping hairdo to her high-heeled tapshoes, but Miller can dance vivaciously enough to make the line of chorus girls behind her look like klutzes. When she sings "I Feel A Song Coming On," she belts it right out, non-nonsense style, and doesn't play herself cheap.

It was perhaps foolhardy to attend shows like *Forbidden Broadway* and *Sugar Babies* in the hope that some of the magic I knew as a kid would still come through. Does sophistication breed contempt? Perhaps, but I haven't given up on the possibility that I still could be dazzled by the energy and high spirits that musical comedies and revues can provide. It's just going to take new talent, and new ideas refreshing the old tired format, to make me a believer again.

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MOVIES

The morning after

EDWARD GUTHMANN

TESTAMENT. Directed by Lynne Littman. Written by John Sacret Young. Opens Fri., Nov. 4th at Clay, SF; Albany, Albany. **BAY AREA FILMMAKERS' SHOWCASE.** Fri., Nov. 4th — Mon., Nov. 7th at Casiro Theatre, SF. Also Tues., Nov. 8th and Wed., Nov. 9th at Pacific Film Archive, Berk.

Teenage daughter paints her toenails. Older son fiddles with TV antenna and curses lack of cable reception. Younger son sits transfixed by *Sesame Street* and Mom, comforted by chaos, plays back answering machine and smiles at the sound of Dad's voice. "I'll be late for dinner."

When the bombs drop in *Testament*, Lynne Littman's devastating it-could-happen-here drama, we're caught by surprise. The opening 15 minutes, brimming with *Ozzie and Harriet* good cheer, never clues us to the suburban holocaust we're about to behold. It's all bike rides and blender drinks, Cheerios and civilized piano practice. No foreshadowing, no ominous music. Just a newscaster's announcement of national emergency, followed by blinding light and the certain onset of doom.

Director Littman, a 20-year movie veteran making her feature film debut, penetrates the nuclear issue in a way we've never seen before. Unburdened by rhetoric, technology or explicit politics, *Testament* localizes nuclear paranoia by showing its impact on one family. When it happens, Dad (William Devane) is away on business, and Mom (Jane Alexander) is left alone to play Valiant Protector, hoping for his return. Finally, when Alexander loses track of the days, when two of her three children die and her hair comes out in clumps, when the town cemetery fills up and bodies are burned in open bonfires — then she knows for certain that fallout will claim her own life as well. Alone with her remaining child and an orphaned neighbor boy, Alexander lights three candles, smiles weakly and issues a wan salute to herself and to those who were "the last to be here."

It's difficult to write about *Testament*. Though physically it resembles a made-for-TV movie, and has a family-in-crisis hook, it boasts a maturity and low-

keyed urgency that the networks can't touch. It's an alarming, unusually effective film, but in retrospect an imperfect one. There are simplistic, tear-jerking devices: a dead boy's teddy bear, the repeated use of home movies, the blubbery breakdown of the town police chief.

Thankfully, however, Littman doesn't permit lavish histrionics on the part of her cast. The tone is grave, never hysterical, and the splendid Jane Alexander sets a keynote of muted agony. Alexander's lack of vanity is rare in screen performers: her portrait of a suburban heroine is both homey and majestic, utterly deglamorized and amazingly effective for its simplicity.

Finally, *Testament* is much more than any mere plot summary or critique can suggest. It's raw and immediate, emotionally depleting and oddly affirmative.

It's the most moving film I've seen since *E.T.*, and similar to that film in its pledge to humanity and to the lives of children.

★ ★ ★

When Lynne Littman premiered *Testament* at the Telluride Film Festival last September, she draped a shroud of secrecy over her film. Festival literature carried a jolly family shot of Alexander and Devane, cryptically promising "a typical suburban family... under great stress." What the audience got, Littman said, was so strong that "some people didn't want to see any films for the remainder of the festival. A few ran out of the theater and immediately called to see if their family was okay.

"This kind of material," Littman said, "has become vogueish only in the last six months, which is continued next page

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scary when you think that it might go out of fashion just as quickly." To Littman, the essence of *Testament* is "affection and sweetness. The best of these people comes out in crisis. They don't rape and pillage out of pressure. It's not about how disgusting we become when the lid is off."

Littman acknowledged that Paramount is rushing *Testament* into release to head off the Nov. 20th telecast of ABC's *The Day After*, another nuclear holocaust drama by Nicholas Meyer. "There was the sense that we might be buried if we followed it," she admits. Littman, who is a friend of Meyer's and has

seen *The Day After* already, says the two films are not alike: "Theirs is involved with the technology of actual events, and ours is not at all. Our film is about loss, and what we stand to lose. It's not about war."

To Littman, mother of a 13-year-old stepson and four-year-old son, "*Testament* is not depressing. It's devastating. Depression is passive, and hopefully peo-

ple will come out of the theater with their fighting pants and say, 'It's *not* too late. Something can be done now.'"

For weeks now, the low-down on this year's Bay Area Filmmakers' Showcase has been anything but sanguine. A bad crop of submissions — the inevitable

WORD OF MOUTH



ALAN KAY

An occasional column reviewing new and interesting Bay Area restaurants

CAFE BEDFORD (in the Hotel Bedford), 761 Post, SF. 928-8361. Tues.-Sat., 6-10 pm. MC/VISA/AE. Handicapped access.

Here's another one I hate to give away; I've been able to call up a few hours ahead and get a table and an exquisite meal, all located convenient to Union Square and the theater district. This cool, high-ceilinged and welcoming room, entered from the lobby of the Bedford Hotel, is run by graduates of the Culinary Academy, and their personal concern and attention to detail become evident the minute you step in the door. I've inevitably been greeted with a warm welcome; there's never been any delay in being seated, and both waiter and maitre d' are knowledgeable about the menu offerings and the remarkably reasonably priced wine list. But more than the sum of the details, there's a feeling here of welcome — a feeling that the people with

whom you're dealing are truly concerned that your meal be an enjoyable experience. That's all too rare, in my perhaps jaded experience; I found it a welcome change, and it brought me back to the Bedford several times —

That and the quality of the food, that is. Once again, the style is California eclectic: an emphasis on fresh fish and vegetables, brilliantly conceived appetizers and extravagant desserts, but also a dish of freshly fried french fried potatoes on each table. The french fries are not the stuff of poetry — they seem often to have been fried in oil that wasn't hot enough, and so retain an undercooked, oily feel — but they suggest, in this semi-formal setting, some of the brasseries for which Paris is so well known.

Among the appetizers, high marks went to a duck liver paté topped with aspic, an excellent integration of the rich, smooth liver paté with a chicken stock aspic. The dish was, if anything, too powerful; the serving proved too much for one person to finish. A *Warm Duck Salad* presented Peking duck, warm, moist and

tasty with a Port glaze, on a bed of endive. It's a welcoming dish that works well at piquing the palate. *Cold Tenderloin of Pork with a Green Peppercorn Mayonnaise* pretty much describes this nicely presented dish, with the pork slices rolled pink against the cream of the mayonnaise. This dish is accompanied by small slices of grilled eggplant — a flavor that serves as a counterpoint to the piquant sauce. Less successful was a *Fettuccine with Smoked Quail*, embellished with peas and red bell peppers in a light cream sauce. Although the smoky flavor of the quail was obvious, the dish was one-dimensional, leaving only suggestions of grainy pasta and an empty cream sauce.

Among the entrée offerings, one constant on the daily-changing menu is *Grilled Chicken, Pommery Mustard Sauce*, a simple but pleasing dish offering juicy chicken nicely balanced between mesquite grilling and a distinctive mustard sauce. At this sitting, the chicken was accompanied by a serving of fresh, barely sautéed pea pods. *Idaho Trout with a Brandy-Walnut Sauce* presented the fresh-water fish, boned and succulent, in a marvelous rich butterscotchy sauce, subtly flavored by the walnut halves (the nut meats themselves were superfluous). At the same meal,

anglerfish filets were offered, again well prepared, in a fresh oyster sauce. At my most recent visit, the two entrées recommended were a mixed offering — *Sauteed Veal with Braised Shallots, Raspberry Vinegar* and a *Cassis-Flavored Demiglace* presented tender, tasty veal medallions in a big, beefy-feeling sauce that seemed to fight with the meat, with a sweetish shallot on top to confuse the whole thing; *Poached New Zealand Scallops with the Roe and a Lemon Sorrel Cream* was both a satisfying dish and an indication of the interesting ingredients an enterprising restaurant in the Bay Area can acquire if it is so inclined. The scallops were quite fresh and tender and slightly more plump and juicy than the scallops we usually see in these parts, accompanied by chewy pink/orange roe.

One of the hallmarks of Cafe Bedford is an attention to details: good-quality fresh bread always on the table, offering of a sorbet as a palate-clearer between courses, the availability of affordable French dessert wines. Diners here have run, on average, \$60-\$65 for two, including wine. This is a restaurant of quality — one, I suspect, that is destined to be noticed, mentioned and visited often — too often for my preference. But that's the way it goes.

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SAM SHEPARD FRED WARD KIM STANLEY BARBARA HERSHEY VERONICA CARTWRIGHT PAMELA REED
Music by BILL CONTI Director of Photography CALEB DESCHANEL Based on the Book by TOM WOLFE
Produced by IRWIN WINKLER and ROBERT CHARTOFF Written for the Screen and Directed by PHILIP KAUFMAN

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result of today's tough financial climate for independents — had promised a lackluster line-up. In the past week, I've screened a half-dozen films from this year's showcase, and am sorry to have to confirm those pessimistic reports. Nothing I've seen approaches last year's *Gospel*, *Dark Circle* or *Moses Pendleton Presents Moses Pendleton*, and there's plenty that could never find a spot in any showcase that wasn't hard-up for applicants.

Nonetheless, for those who can't face the lines for *The Right Stuff* or *Rear Window*, this six-day offering does have its strengths. You just have to dig a little. My favorite is Yasha Aginsky's *Les Blues de Balfa* (Sat/5, 8 pm, Castro), an endearing, Les Blank-ish documentary featuring Dewey Balfa, kingpin to a brood of Cajun musicmakers in Southwest Louisiana. I also liked Anne Makepeace's *Whistle in the Wind* (playing with *Les Blues*), a gorgeous Bolivian folktale about a boy and his llama, with a soundtrack of Andean flute music; and *Songs of a Distant Jungle* (Sun/6, 3 pm, Castro), Robert Charlton's infectious look at a young American finding communion through music with a tribe of New Guinea villagers.

For the very, very brave, I can offer a qualified recommendation for Andrej Zdravic's *Anastomosis* (Sat/5, 6 pm, Castro; Tues/8, 9:30 pm, PFA). Zdravic, son of a Yugoslavian plastic surgeon, chose the grisly world of microsurgery for his "cruel and compelling, lyrical grotesque" journey into the world of limb reconstruction. I was able to endure the sight

of severed digits and mauled hands, but had to flee the screening room when the toe amputation began. Proceed at your own risk.

Easier to take is Barry Spinello's *Postcards From Paris* (Sun/6, 3 pm, Castro), a docu-short about Jan Taylor, a 20-year-old college co-ed who was born without limbs. Through the testimony of the charming Ms. Taylor, her friends and family, and through the confident presentation of Spinello, *Postcards* becomes much more than a sob-sister salute to the physically challenged. To watch the armless Jan Taylor applying her own make-up, unassisted, is indeed inspiring.

Also worth noting are *The Fall of the I Hotel* (Mon/7, 7 pm, Castro; Wed/9, 7:30 pm, PFA), Curtis Choy's much-touted documentary on San Francisco's Manilatown; a program of shorts by Bruce Conner (Fri/4, 8 pm, Castro); a panel discussion with *Never Cry Wolf's* director Carroll Ballard, sound stylist Alan Splet and cameraman Hiro Narita (Sat/5, 1:30 pm, Castro); and a 70th birthday tribute to poet/filmmaker James Broughton (Tues/8, 7:30 pm, PFA).

On the must-to-avoid chart, we find Jon Jost's *Slow Moves* (Mon/7, 9:30 pm, Castro). Jost, who claims he made this 90-minute movie for \$8,000 (no surprise — it looks like it was filmed in a garage), matches actress Roxanne Rogers (Sam Shepard's sister) to actor Marshall Gaddis in "a film about two essentially unattractive characters." No argument there. *Slow Moves* is like a record that skips: recommended only to collectors of gloom.

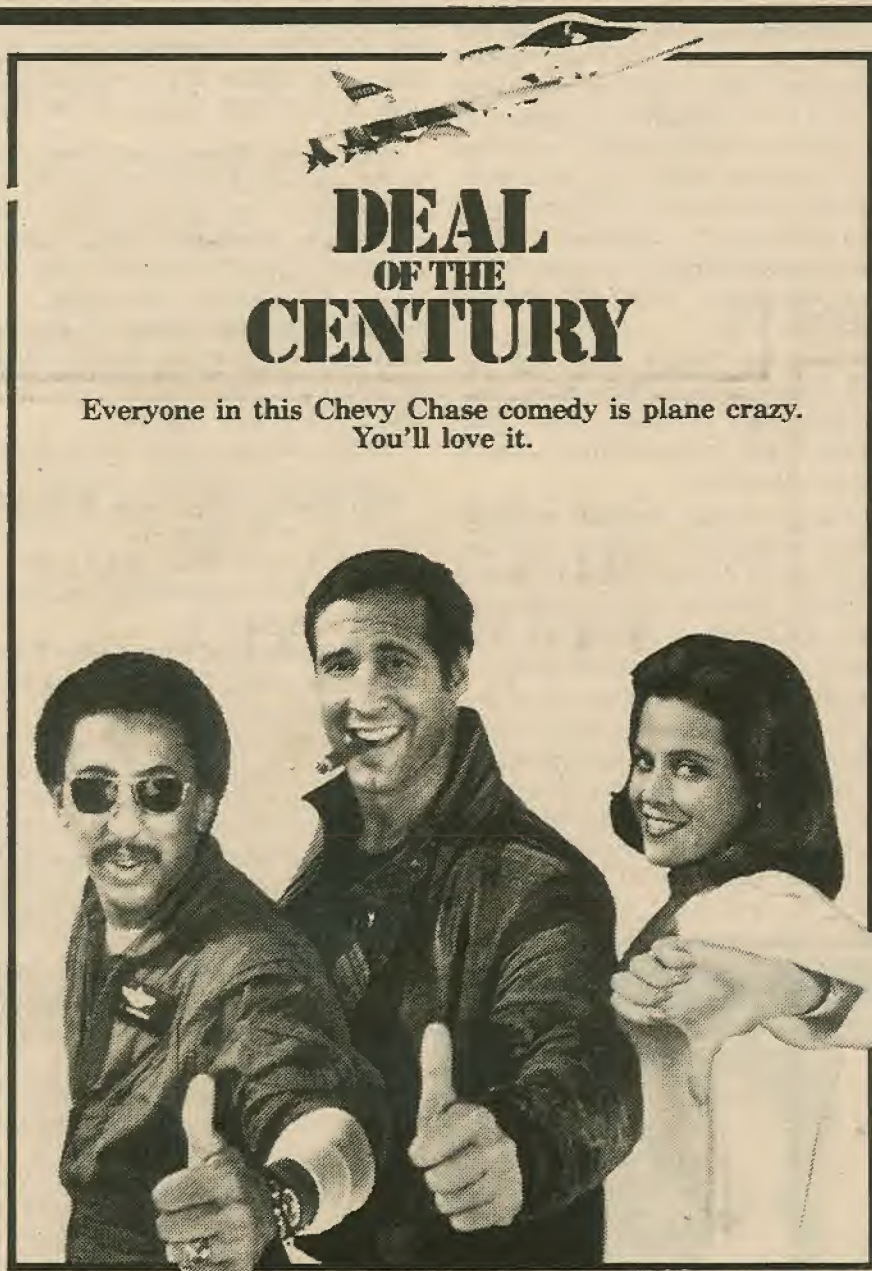
WINE

The new chardonnays: gateways to winter

LOUIS J. FRANCONI AND H. LEE HALTERMAN

Chardonnays are available year round, but fall is the traditional season for new releases. Dozens of new ones have hit the wine shelves in the last couple of months. For us this means an opportuni-

continued next page



DEAL OF THE CENTURY

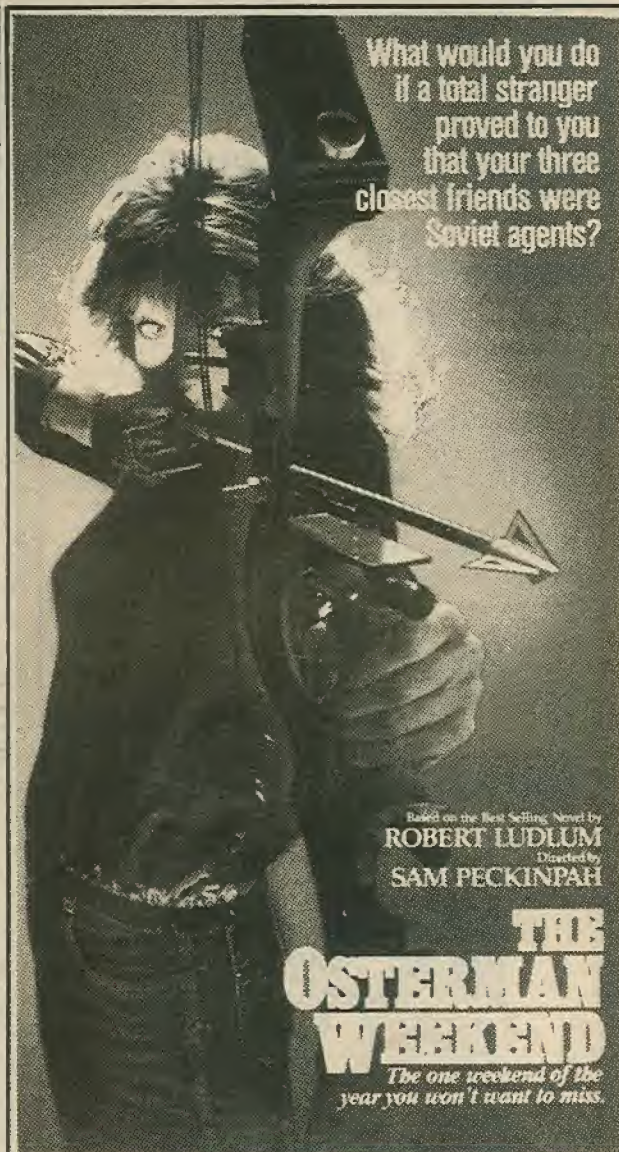
Everyone in this Chevy Chase comedy is plane crazy. You'll love it.

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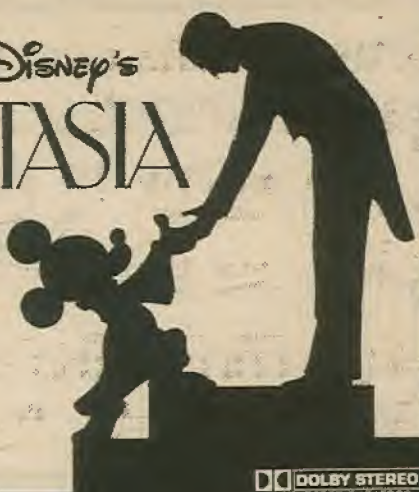
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| Union City UNION CITY DRIVE-IN | Fairfield CHIEF CINEMA |
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"'Educating Rita' graduates with honors. A very good film... beautifully funny, beautifully sad, beautifully real. The performances by Michael Caine and Julie Walters are excellent." — Joel Siegel, WABC-TV

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"Julie Walters in her first film delivers a performance that demands an Academy nomination; she is funny, touching, sage, silly, tough, sentimental." — Bob Thomas, ASSOCIATED PRESS

"Warm, human, delightful, fragile and hilarious simultaneously. Michael Caine gives the best performance of his career." — Bernard Drew, GANNETT NEWSPAPERS



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continued from previous page

out some of the best new wines that California wine-makers have to offer.

The chardonnays are steadily improving in quality. They have grown less bombastic and more stylish — some have said more French. Such a comparison, we would argue, is not particularly useful. France's great white burgundies are produced from a chardonnay grape grown in virtually perfect soil and climate conditions. Conditions in California differ from those in the Bourgogne, and within the state vary tremendously up and down the coast. Nonetheless, the state has proven very hospitable to the grape, and the new chardonnays (distinctively Californian) can stand on their own merits.

Because of their popularity, chardonnays tend to be a bit pricey. Five-dollar bottles can be found, but more likely the tab will be over \$10 and, for premium wines, may approach or exceed \$20. Some knowledge of the wineries and judicious shopping around can therefore pay off handsomely when one can spot a \$12 substitute that convincingly plays the role of its \$18-\$25 counterpart.

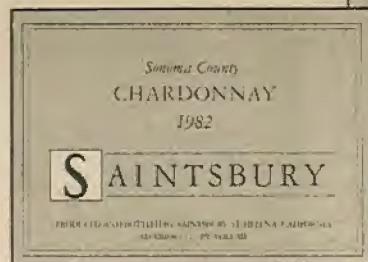
Among the many new California releases, we have found four in the \$10-or-under range that are well made and suitable for elegant dining. Each represents a commitment to varietal integrity and to producing quality wine at a price below what the market could bear. They are the real values among the fall's premium chardonnay releases.

1982 Raymond California (\$8.50): Light, subtle and delicate, it provides the antithesis to the "big," oakey chardonnay. Winemakers often attempt to spruce up a lesser appellation (this is "California" as opposed to Raymond's more expensive "Napa Valley" offering) with liberal use of oak barrel aging that often overpowers the fruit in the wine. Not here. The fruit itself has been allowed to predominate, with hints of orange blossom and lemon complementing the apple quality typical of the grape. The balance of oak with the fruit makes this a well-crafted wine.

1982 Saintsbury Sonoma County (\$10): Another wine in the new lighthanded style. Very nicely balanced, with a combination of floral, spice, butterscotch and vanilla aromas in the nose that is matched with a stylishness in the mouth.

1981 Sonoma-Cutrer, Estate Bottled (Sonoma County) (\$9.50): One of three first releases from this new winery (featured in our Sonoma getaway article, Bay Guardian, 7/20/83). It has the classic chardonnay character of apples, ripe fruit and buttery oak. This pleasant wine is made for immediate consumption.

1982 William Hill California (\$10.50): The new "silver" label for this maker of super-premium wines. Their usual goal of making wine to age is purposefully set aside for this new label, dedicated to wines for more immediate consumption. True to this intent, the wine is very approachable and with well-resolved acids and tannin. Hints of lime nicely set off the abundant apple quality. Drink this one soon.



More of the best

Many of the high-quality new offerings cost more than \$11. But composing a list of the better of them is at best a chancy proposition. Space limitations dictate hard choices, and some deserving selections must be left out. With this caveat in mind, the baker's dozen wines that follow are a representative sampling of many of the better releases in the higher price range.

1982 Acacia Winery Lake (Napa County) (\$17.50): Floral nose with hints of grapefruit; very nicely put-together with a ripe, pear quality in the mouth.

1981 Ch. Montelena Napa Valley (\$16): Buttery, nutty and earthy; builds to a remarkable crescendo of flavors; full texture in the mouth.

1981 Ch. St. Jean, Robert Young Vineyard (Alexander Valley) (\$17): Ripe fruit and apricots, with pleasing undertones of earth and mushrooms; well structured, with a classy, silky texture.

1982 Far Niente, Napa Valley (\$18): Cinnamon, citrus, apple and a touch of vanilla; a very stylish wine.

1981 Flora Springs, Napa Valley, barrel-fermented (\$13-\$14): Well worth the few bucks more than the same label's very able regular cuvee; buttery, loaded with ripe fruit; beautifully structured; a wine to be aged for several years.

1981 Grgich Hills Napa Valley (\$17): Nutmeg, basil and peppercorns; full-bodied yet tart; another wine that needs time for development.

1982 La Crema Vinera, Ventana Vineyard (Monterey County) (\$14): Rich and complex; butterscotch, chocolate and peppers; a full, round character; another quality offering from this vineyard.

1982 Leeward, Ventana Vineyard (Monterey County) (\$15): Lemon/lime, apple, ripe pear, plus an earthiness that provides a nice foundation; hold this wine for a couple of years.

1981 Mount Eden Vineyards, Santa Cruz Mountains (\$18): A big wine; spicy, nutmeg, toasty, hints of lemon and earthiness; one of the most robust of the group in the nose.

1982 St. Clement, Napa Valley (\$14): Perfume, floral, crisp apples in the nose; very expansive flavors with a full texture in the mouth.

1981 Sea Ridge, Mill Station Vineyard (Sonoma County) (\$11): Nice texture and lingering finish; orange blossom, pear, toast, pepper in the nose; wax pepper, mushroom, pear, apple in the mouth.

1981 Stag's Leap Wine Cellars, Napa Valley (\$13.50): Cedar smoke and chocolate in the nose; butterscotch with overtones of lemon and lime in the mouth; a wine to age for several years that can also be drunk now.

1981 Vichon, Napa Valley (\$15): Very stylish; toasty and earthy in the nose; full and well balanced; an expanse of flavors keeps building in the mouth; a wine for keeping and savoring in years to come.

As fall embraces us, with its chill evenings and richer meals, chardonnays provide a welcome bridge from light, summery wines to the heavier reds that seem more at place with winter storms. Shop around and enjoy. Santé.

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PHOTO BY CHARLES KLEIN



Eighth-grade poets at Pelton Middle School: (l. to r.) Armina Brown, Dana Davis, Jason Drake and Sabrina Smith

KIDS' POETRY

continued from page 25

one has one to turn in. This one is by Luis T. Pierce:

Hmmmmmmmmmm
Oh Wowowowowo
my baby left.
She's gone and aint comin' back.

Got no money, gotta eat
with rats
and sleep under cars.
Been walkin' for three
months.

and aint got far.
Drink beer and guzzle wine
I wish she was here and
was still mine.
I got sent to jail for stealing
a candy bar.
Got fifteen tickets on my

beat up car.
She sure was fine. I wish
she was here
and was still mine.

Nicole Baskerville is a slender 13-year-old with penetrating, almond-shaped eyes. "Last week we had an assignment to describe a mask that you or someone else always wears," she says. "I wrote about a friend. His

face is unbelievable. He has certain features that are of his inside emotions that don't easily show: he doesn't show pain that easily, or his other emotions. I showed my poem to my friend, Elisha Werness, and said, 'Guess who it is.' She knew right away."

Elisha, who will attend Lowell High School next year, says, "Me and Nicole show everything because we're best friends. Sometimes we write poetry together. We became closer as friends after showing our poetry, because we learned that we both have a lot of feelings in us and a lot of similar interests."

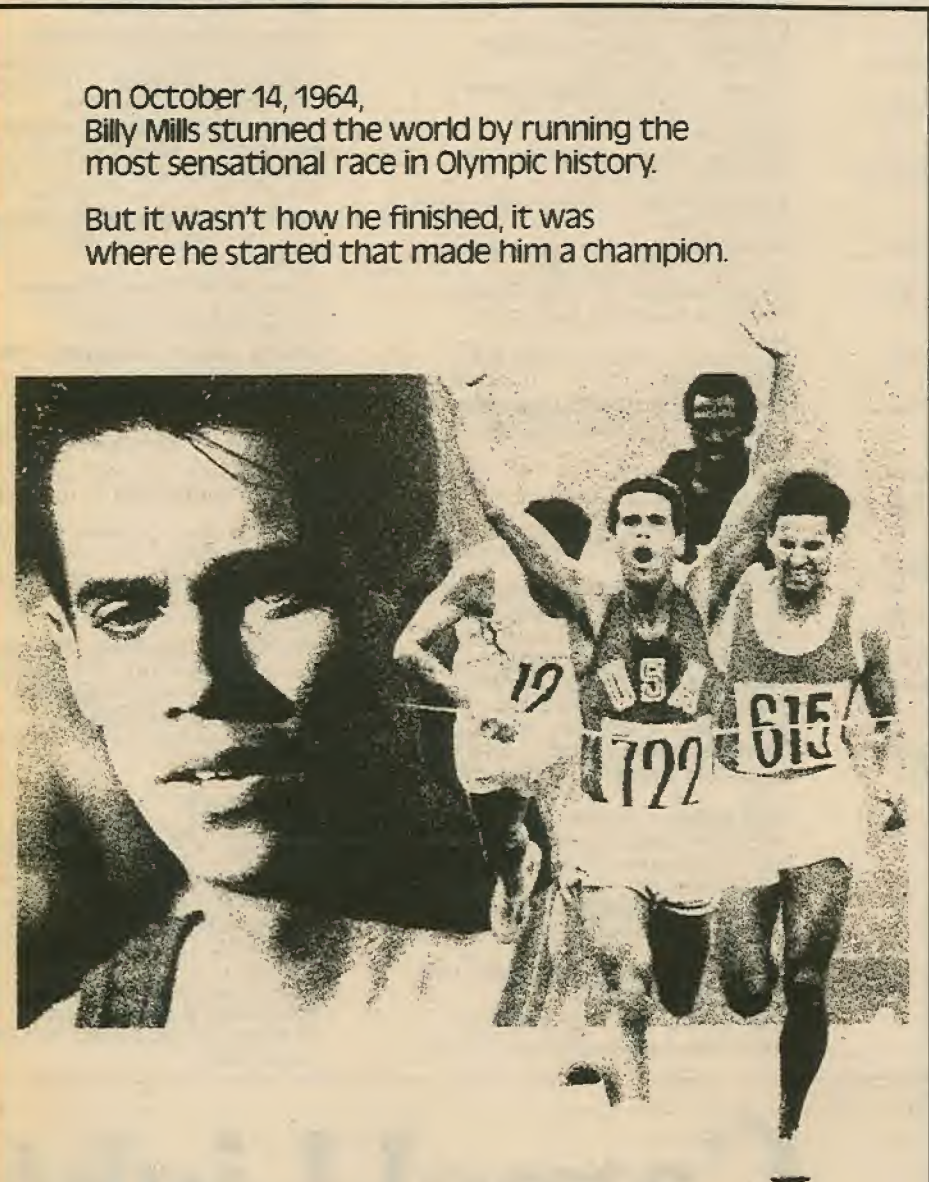
"I like to write about my

feelings. It's a way for things inside me to come out on paper. Once we had an assignment to compare ourselves to an animal, to be that animal, get inside that animal, and show by images or expression how that animal takes care of himself and survives. I described myself as a kitten, alone in the world, and trying to survive. Everyone else—all the alley cats—are going after me. I'm the only one who can help myself survive, and the poem tells how I will survive."

Major points out that many of her students, like Nicole and Elisha, develop a deeper respect for and understanding of one another after

reading each other's poetry. "I bring in a sheet of poems every two or three days so that they can read each other's work. They get a lot of surprises. I often hear comments like, 'I never knew that you thought that!' and 'I never knew he could write like that!' They begin to truly admire each other. And just as importantly, when they talk about the poems, they talk about what they really think. Kids wear so many masks, this is an experience they need."

For further information about California Poets-in-the-Schools, contact the CPITS office at SF State, 469-1433.



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- MARIN**
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Sacramento STATE
Sacramento SKYVIEW DRIVE-IN
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Modesto BRIGGSMORE

THE SAN FRANCISCO BAY GUARDIAN, NOVEMBER 2, 1983

CAMEL

FRIDAY NOV. 4 SAN FRANCISCO

Gravenites-Cippolina Blues Band/New Riders of the Purple Sage — The Stone (391-8282), 412 Broadway.
Hush — Wolfgang's (474-2995), 901 Columbus.
Sylvia Woods — Plowshares (441-8910), Fort Mason Bldg. C, Marina and Buchanan.
Commander Cody/Jake & the Steamers — Last Day Saloon (387-6343), 406 Clement.
Margie Adam w/ Barbara Borden, Jan Martinelli, Suzanne Vincenza & Others — Great American Music Hall (885-0750), 859 O'Farrell.
Jamco — Bajones (282-2522), 1062 Valencia.
Debbie Saunders — Artemis Cafe (821-0232), 1199 Valencia.
Skyline — Paul's Saloon (922-2456), 3251 Scott.
Red Dust — Off Union Saloon (928-1661), 2513 Van Ness.
Combo/Original Position/Panel of Experts — Chi Chi Club (392-6213), 440 Broadway.
Max 3 — Club 181 (771-2393), 181 Eddy.
Bent Marble — Camelot (567-4004), 3231 Fillmore.
Oscar Peterson — Venetian Room, Fairmont Hotel (772-5163), 950 Mason.

EAST BAY

Joe Perry Project/Head On/The Hyts — Keystone Berkeley (841-9903), 2119 University, Berk.
Orquesta Batachanga — La Pena (849-2568), 3105 Shattuck, Berk.

The Right Kind — Larry Blake's (848-0886), 2367 Telegraph, Berk.
O.J. Ekemode — Ashkenaz (525-5054), 1317 San Pablo, Berk.
The Baltimores — Erle's Solano Club (524-9314), 1403 Solano, Albany.
Troyce Key Blues Band — Eli's Mile High Club (655-6661), 3629 Grove, Oakl.
Back Up & Push — Freight & Salvage (548-1761), 1827 San Pablo, Berk.
Tropical Nights — Yoshi's (652-9200), 6030 Claremont, Oakl.
Andrea Haverbach Trio — La Val's Subterranean (843-5360), 1834 Euclid, Berk.
Billy Satellite — Lucky Lion (530-7260), 4100 Redwood Rd., Oakl.
Cheap Trick/Zebra — Berkeley Community Theatre (644-6863), 1930 Allston Way, Berk.
Suzie Caruze — Crystal Pistol (655-8780), 5305 College Ave., Oakl.
Pete Escovedo Band — Picante Tacqueria (525-3121), 1328 6th St., Berk.

SATURDAY NOV. 5 SAN FRANCISCO

Joe Perry Project/Atom — The Stone (391-8282), 412 Broadway.
Juluka — Wolfgang's (474-2995), 901 Columbus.
Black Athletes/Almost Blind — On Broadway (398-0800), 435 Broadway.
Commander Cody — Last Day Saloon (387-6343), 406 Clement.
Margie Adam w/ Barbara Borden & Others — Great American Music Hall (885-0750), 859 O'Farrell.

Jamco — Bajones (282-2522), 1062 Valencia.
Curtis Lawson — Major Ponds (567-5010), 2801 California.
Francesca Dubie & Deena Clevenson — Artemis Cafe (821-0232), 1199 Valencia.
High Country — Paul's Saloon (922-2456), 3251 Scott.
Steamin' — Golden Grommet (564-6627), 834 Irving.
Elements of Style/Game Theory — Chi Chi Club (392-6213), 440 Broadway.
Shadow Image — Club 181 (771-2393), 181 Eddy.
Rebecca West — Camelot (567-4004), 3231 Fillmore.
United Front — Noe Valley Ministry (282-2317), 1021 Sanchez.
Oscar Peterson — Venetian Room, Fairmont Hotel (772-5163), 950 Mason.
Faye Carol — Fanny's (621-5570), 4230 18th St.
Dick Hadlock's Delta Jazz Group — Pasand Lounge (922-4498), 1875 Union.

EAST BAY

Dead Kennedys — Keystone Berkeley (841-9903), 2119 University, Berk.
Uptones/Grease Monkeys/Freaky Executives — Berkeley Square (849-3374), 1333 University, Berk.
Charles Ford Band — Larry Blake's (848-0886), 2367 Telegraph, Berk.
Rosie Gaines — Erle's Solano Club (524-9314), 1403 Solano, Albany.
Troyce Key Blues Band — Eli's Mile High Club (655-6661), 3629 Grove, Oakl.
Side Saddle — Freight & Salvage (548-1761), 1827 San Pablo, Berk.
Voz Do Samba — Yoshi's (652-9200), 6030 Claremont, Oakl.
Positive Knowledge — La Val's Subterranean (843-5360), 1834 Euclid, Berk.
Hush — Lucky Lion (530-7260), 4100 Redwood Rd., Oakl.
Maxine Howard — Crystal Pistol (655-8780), 5305 College Ave., Oakl.

Pete Escovedo Band — Picante Tacqueria (525-3121), 1328 6th St., Berk.

SUNDAY NOV. 6 SAN FRANCISCO

Roundhouse/Righteous Sire — The Stone (391-8282), 412 Broadway.
Mental As Anything — Wolfgang's (474-2995), 901 Columbus.
Whiskey Before Breakfast/Dick Holdstock & Allan MacLeod — Plowshares (441-8910), Fort Mason Bldg. C, Marina and Buchanan.
The Jayne Gang/The 21st Band — Last Day Saloon (387-6343), 406 Clement.
Count Basie & His Orchestra — Great American Music Hall (885-0750), 859 O'Farrell.
Bishop Norman Williams — Bajones (282-2522), 1062 Valencia.
3rd Anniversary Party — Major Ponds (567-5010), 2801 California.
Lonestar — Paul's Saloon (922-2456), 3251 Scott.
Espirit — Club 181 (771-2393), 181 Eddy.
Lucy Gallihier — Camelot (567-4004), 3231 Fillmore.
Oscar Peterson — Venetian Room, Fairmont Hotel (772-5163), 950 Mason.
Francesca Dubie/Scott Rankine — Fanny's (621-5570), 4230 18th St.
Grupo Folklorico Tambokuba/Orquesta Batachanga — Mission Cultural Center (821-1155), 2868 Mission.

EAST BAY

Paul Green Band — Larry Blake's (848-0886), 2367 Telegraph, Berk.
Zydeco Experience — Ashkenaz (525-5054), 1317 San Pablo, Berk.
Jazz Mouth Jazz Choir — Erle's Solano Club (524-9314), 1403 Solano, Albany.
Glenn Cronkite Trio w/ Susan Muscaralla & Chuck Shere — Mimosa Cafe (834-2290), 462 Santa Clara, Oakl.



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SOUNDBOARD

Mississippi Johnny Waters & Sonny Lane Revue — Eli's Mile High Club (655-6661), 3629 Grove, Oakl.
Alternate Roots — Freight & Salvage (548-1761), 1827 San Pablo, Berk.
Toby Silverman Duo — Yoshi's (652-9200), 6030 Claremont, Oakl.
Jean-Luc Ponty — Zellerbach Auditorium (642-7511), UC Berkeley Berk.

MONDAY NOV. 7 SAN FRANCISCO

E.W. Wainwright — Bajones (282-2522), 1062 Valencia.
Eldorado Blues Band — Major Ponds (567-5010), 2801 California.
Watermark — Golden Grommet (564-6627), 834 Irving.
Andre Kitaev Trio — Kimball's (861-5555), 300 Grove.
Bonnie Hayes & 4th Down — Clementina's (431-8334), 1190 Folsom.
Judy Hall Trio — Camelot (567-4004), 3231 Fillmore.
Oscar Peterson — Venetian Room, Fairmont Hotel (772-5163), 950 Mason.
Eric Muller, Charles Mosser & Clifford Woods — The Victorian (986-4400), 54 4th St.
The Dotes Sisters — Fanny's (621-5570), 4230 18th St.

EAST BAY

Curtis Ohison/Mark Levine Quartet — Erle's Solano Club (524-9314), 1403 Solano, Albany.
Mark Little — Yoshi's (652-9200), 6030 Claremont, Oakl.
Room Service — Lucky Lion (530-7260), 4100 Redwood Rd., Oakl.

TUESDAY NOV. 8 SAN FRANCISCO

Dustin Haze/Mercury/Empire — The Stone (391-8282), 412 Broadway.

Dynatonas — Last Day Saloon (387-6343), 406 Clement.
Jamie Davis & Just Friends — Bajones (282-2522), 1062 Valencia.
Mary & The Boys — Major Ponds (567-5010), 2801 California.
Bluegrass One — Paul's Saloon (922-2456), 3251 Scott.
Roundhouse — Golden Grommet (564-6627), 834 Irving.
Lisa Pawlak — Clementina's (431-8334), 1190 Folsom.
Jules Broussard — Camelot (567-4004), 3231 Fillmore.
Oscar Peterson — Venetian Room, Fairmont Hotel (772-5163), 950 Mason.
Eric Muller, Charles Mosser & Clifford Woods — The Victorian (986-4400), 54 4th St.
Pat Butler & Scott McKenzie — Fanny's (621-5570), 4230 18th St.

EAST BAY

Dave Matthews & Friends — Larry Blake's (848-0886), 2367 Telegraph, Berk.
Maxine Howard — Erle's Solano Club (524-9314), 1403 Solano, Albany.
Jim Davidson Trio w/ Jenny Ferris — Bancroft Lounge (549-3015), 2280 Shattuck, Berk.
Larry Bradford Trio — Yoshi's (652-9200), 6030 Claremont, Oakl.
The Tickets — Lucky Lion (530-7260), 4100 Redwood Rd., Oakl.
Paul Green Duo & J.J. Malone — The Lobby (547-9152), 5612 Colledge, Berk.

WEDNESDAY NOV. 9 SAN FRANCISCO

Joni Haastrup & The Afrikans/George & The Wonders — The Stone (391-8282), 412 Broadway.
Itals/Roots Radics/Vince Black & Crucial/Doug Wendt & The Midnite Dread Sound System — Wolfgang's (474-2995), 901 Columbus.
Barry 'The Fish' Melton & Friends — Last Day Saloon (387-6343), 406 Clement.

Tropical Nights — Bajones (282-2522), 1062 Valencia.
Fresh Squeeze — Major Ponds (567-5010), 2801 California.
Slantstep — Mabuhay Gardens (956-3315), 443 Broadway.
High Country — Paul's Saloon (922-2456), 3251 Scott.
Ultramatics — Golden Grommet (564-6627), 834 Irving.
Soldiers of Fortune/Plastic Medium/Jane — Chi Chi Club (392-6213), 440 Broadway.
Leopard Set — Clementina's (431-8334), 1190 Folsom.
Excursion — Camelot (567-4004), 3231 Fillmore.
Oscar Peterson — Venetian Room, Fairmont Hotel (772-5163), 950 Mason.

EAST BAY

Sabotage/Hysteria/Risk — Keystone Berkeley (841-9903), 2119 University, Berk.
Terminal Man — Berkeley Square (849-3374), 1333 University, Berk.
Troyce Key Blues Band — Larry Blake's (848-0886), 2367 Telegraph, Berk.
Rock 'n Bop — Erle's Solano Club (524-9314), 1403 Solano, Albany.
The Right Kind — Eli's Mile High Club (655-6661), 3629 Grove, Oakl.
J.M.X. Group w/ Brenda Boykin — Yoshi's (652-9200), 6030 Claremont, Oakl.
The Hyts — Lucky Lion (530-7260), 4100 Redwood Rd., Oakl.
Discharge — Ruthie's Inn (849-3258), 2618 San Pablo, Berk.

THURSDAY NOV. 10 SAN FRANCISCO

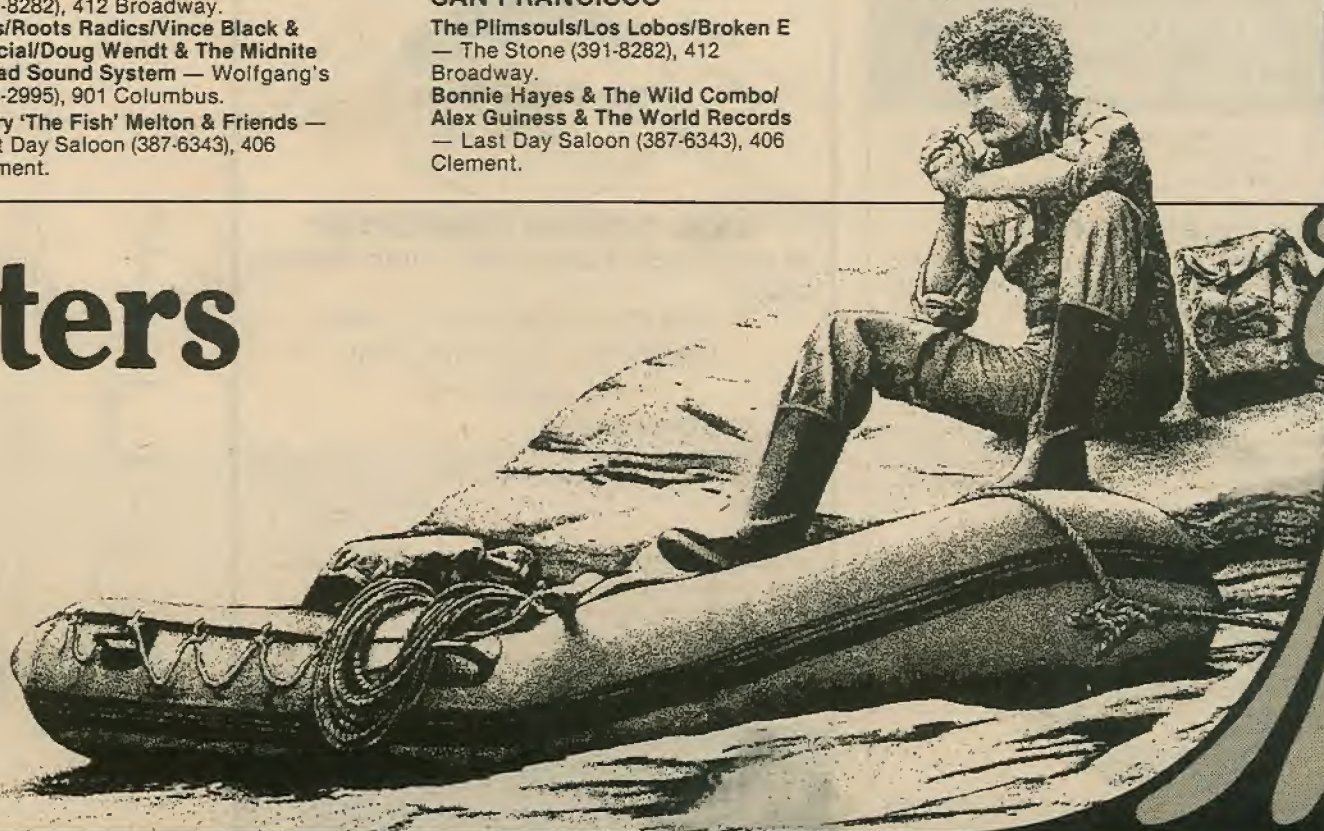
The Plimsouls/Los Lobos/Broken E — The Stone (391-8282), 412 Broadway.
Bonnie Hayes & The Wild Combo/Alex Guinness & The World Records — Last Day Saloon (387-6343), 406 Clement.

The Charles Ford Band — Great American Music Hall (885-0750), 859 O'Farrell.
Lady Bianca — Bajones (282-2522), 1062 Valencia.
Estrada's Natural Band — Major Ponds (567-5010), 2801 California.
Good Ol' Persons — Paul's Saloon (922-2456), 3251 Scott.
Gentle Breeze — Golden Grommet (564-6627), 834 Irving.
REM — Kabuki Night Club (362-0261), 1881 Post.
Count 5/Horrible Flowers/Neon — Chi Chi Club (392-6213), 440 Broadway.
Mark Little — Camelot (567-4004), 3231 Fillmore.
Oscar Peterson — Venetian Room, Fairmont Hotel (772-5163), 950 Mason.
Pam Brooks — Fanny's (621-5570), 4230 18th St.

EAST BAY

Our Daughter's Wedding — Berkeley Square (849-3374), 1333 University, Berk.
The Rath Band — Larry Blake's (848-0886), 2367 Telegraph, Berk.
Big City — Ashkenaz (525-5054), 1317 San Pablo, Berk.
Platinum — Erle's Solano Club (524-9314), 1403 Solano, Albany.
Eddie Ray Band w/ Warren Cushinberry — Eli's Mile High Club (655-6661), 3629 Grove, Oakl.
Holly Tannen — Freight & Salvage (548-1761), 1827 San Pablo, Berk.
Picante — Yoshi's (652-9200), 6030 Claremont, Oakl.
Billy Satellite — Lucky Lion (530-7260), 4100 Redwood Rd., Oakl.
Joan Shaff & The Complainers — Crystal Pistol (655-8780), 5305 College Ave., Oakl.

and Filters



EIGHT DAYS

AN INCISIVE AND OPINIONATED GUIDE TO CULTURAL, ENTERTAINMENT AND INFORMATIVE EVENTS IN THE CENTRAL BAY AREA

The Guardian is happy to consider listing your event in our calendar. Notices must reach our offices by 1 pm on the Wednesday preceding publication. We regret we cannot accept listings over the phone. We welcome photographs for possible inclusion, but cannot be responsible for their return. Address your notices to Calendar, St. Bay Guardian, 2700 19th St., SF 94110.

FRIDAY 4

★ Mark Pauline in his warehouse: Video artist Nick Gorski presents four short tapes including *Maimed Artist*, a docu-video on performance artist Mark Pauline. 4-8 pm, Video Free America, 442 Shotwell, SF. Free. 221-6158.

★ 'Primitive Images': Optical precision gives way to impressionistic renderings in a collective exhibit of photographs taken with only plastic or pinhole cameras. Opening reception. 7-10 pm, Eye Gallery, 758 Valencia, SF. Free. 431-6911. (Tues.-Sun., 2-6 pm. Through Nov. 27th.)

'Marxism and Witchcraft': David Kubrin provides an interpretation of the cultural and political role of shamanism and religion. Sponsored by the Bay Area Socialist School. 8 pm, Modern Times Bookstore, 968 Valencia, SF. \$2.50. 221-3333, ext. 153.

Avotcja and Val Serrant in concert: Avotcja, a local guitarist/poet/vocalist/percussionist, joins forces with steel drummer Serrant for an evening of cross-cultural music. 8 pm, New-space, New College, 762 Valencia, SF. \$3.50. 626-1694.

'Charles Busch Alone — with a cast of thousands': New York monologist Busch, a recent winner of the National Gay Theater Award, returns to the Bay Area with a new show. Busch premieres "Phantom Lovers" and "The Dream," and performs "Chile Pepper" here for the first time. Tonight's performance benefits the AIDS/KS Foundation. 8 pm, Valencia Rose, 766 Valencia, SF. \$6. 863-3863. (Also Sat/5 and Thurs/10, 8 pm, and Fri/11, 10 pm.)

Composer/poet/performer/video artist Robert Ashley joins forces with composer/performer "Blue" Gene Tyranny and Company to open the SF

Symphony's annual "New and Unusual Music" series with *Atlanta (Acts of God)*, a three-part video "opera." 8:30 pm, Japan Center Theater, 1881 Post, SF. \$7.50. 431-5400.

'Man in the Moon' and 'In The Key of D': David Schein delivers the lyrical diatribe of an inspired streetperson to a bystander waiting to board a Greyhound bus, and then sings his own 25-minute a cappella song about a clerk tired of dull razor blades and bouncing checks. 8:30 pm, Blake Street Hawkeyes, 2019 Blake, Berk. \$7.50. 849-3013. (Also Fri. and Sat. at 8:30 pm. Through Nov. 19th.)

SATURDAY 5

Juluka. See "Critics' Choice," page 27.

★ Guide dog graduation: Informal graduation exercises, in which 4-H youngsters present trained guide dogs to their blind owners, take place on the campus of Guide Dogs for the Blind. 1:30 pm, 350 Los Ranchitos, San Rafael. Free. 479-4000.

★ Joyce Block writes on her clothes: While living and working in Japan, Block developed a personal form of "wearable calligraphy," which she exhibits, models and sells at an auction/exhibition. 3 pm, Zee 7/8 Gallery, 360 Alcatraz, Oakl. Free. 653-6910. (Also Sun/6, 2-5 pm; Fri/11, 6-9 pm; and Sat/12 and Sun/13, 2-5 pm.)

But do they come from Alabama? Two banjo players, two banjos and four knees take to one stage for an evening of traditional bluegrass and original string music by Tony Trischka and Rick Shubb. 8 pm, Julie's Place, Unitarian Fellowship Hall, 1924 Cedar, Berk. \$6. 841-4824.

United Front, one of the Bay Area's leading exponents of jazz/new music, appears in concert. The group includes trumpeter George Sams, saxophonist Lewis Jordan, drummer Anthony Brown and bassist Mark Izu. 8:15 pm, Noe Valley Ministry, 1021 Sanchez (at 23rd St.), SF. \$5. 282-2317.

'Charles Busch Alone — with a cast of thousands.' See Fri/4.

SUNDAY 6

'Cuban Music of Yesterday and Today': Orquesta Batachanga, the Bay Area's leading practitioner of Afro-Cuban music, hosts a concert-dance benefit. Also featured is Grupo Folklorico Tambokuba and special guests. 1:30-6 pm, Mission Cultural Center, 2868 Mission, SF. \$5; free children under ten. 821-1155 or 991-2899.

★ The Stone Witch, a square-rigged schooner ready to set sail for Mexico on a five-month expedition, throws an open house party featuring the Maritime Museum Chantey Singers. 4 pm, Pier 33, Bay and The Embarcadero, SF. Free. 431-4590.

★ 'American Poet-Prophets': The Poetry Film Workshop begins a special three-part series. Tonight's program includes readings from the "Populists": Vachel Lindsay, Carl Sandburg, Kenneth Fearing and Edna St. Vincent Millay. 7:30 pm, Fort Mason, Building D, 2nd floor, Laguna and Marina, SF. \$2. 621-3073.

'Vietnam on TV — How Accurately is it Presented?': Panelists in this La Pena forum include Mel Escueta, Peter Dale Scott, Martha Winnaker and Tuyet Jenkins. 7:30 pm, La Pena, 3105 Shattuck, Berk. \$2.50. 849-2568.

Argentine folk singer Atahualpa Yupanqui, one of Latin America's most respected composers and singers, makes his first U.S. tour. Sponsored by La Pena and the Nicaragua Information Center. 8 pm, Wheeler Auditorium, UC Berkeley, near Telegraph and Bancroft, Berk.

\$10 advance; \$12 at door; \$8 seniors, handicapped and children under 12. 849-2572.

Jean-Luc Ponty: The best-known violinist in jazz appears in concert with his band — drummer Rayford Griffin, keyboardist Walter Afanasieff, guitarist Scott Henderson and bassist Baron Brown. Ponty's most recent LP, *Individual Choice*, found him playing keyboards and rhythm computer as well as violin. 8 pm, Zellerbach Auditorium, UC Berkeley, near Telegraph and Bancroft, Berk. \$11.50, \$13.50. 642-7511.

'There Was Always Sun Shining Somewhere — Life in the Negro Baseball Leagues': Before Jackie Robinson broke the color line in modern professional baseball after the Second World War, black ballplayers toiled for decades in the Negro Leagues. Filmmaker Craig Davidson's documentary chronicles the history of black baseball and includes rare historical footage and interviews with such outstanding players as Satchel Paige, Cool Papa Bell, Judy Johnson and Buck Leonard. Screened with *Booker*, a docudrama on the life of



Maresie, Dosey and Little Lamsie Ivy (l. to r.; Annette Altrogge, Stephanie Feyne and Kate O'Neil) are the Dotes Sisters, and they bring offbeat interpretations of the Andrews Sisters and others to Fanny's. See Mon/7.

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The Pittsburgh Crawfords, champions of the Negro National League in 1935, are remembered in 'There Was Always Sun Shining Somewhere: Life in the Negro Baseball Leagues.' See Sun/6.

Booker T. Washington, as part of the Bay Area Filmmakers Showcase. 9 pm, Castro Theatre, Castro and Market, SF. \$4, \$7 (both). 621-6120.

Joyce Block writes on her clothes. See Sat/5.

MONDAY

7

'Premises, Premises': Danny Levenstein wrote the words and music to this new "intimate" cabaret revue. John Pasqualetti directed and choreographed the new production, which features Jae Ross, Sandi Weldon and Anne Tofflemire. 7:30 pm, Plush Room, Hotel York, 940 Sutter, SF. \$8. 885-6800. (Mon. and Tues. at 7:30 pm. Through Dec. 13th.)

The San Francisco Contemporary Music Players perform *Gallery*, a piece composed for the ensemble by L.A.-based composer and painter William Kraft. Also on the program is *More Phonemena* by Milton Babbitt, *Nagasaki* by Alden Jenks and Luciano Berio's *Cries of London*. 8 pm, SF Museum of Modern Art, Van Ness and McAllister, SF. \$6.50; \$5 for students and seniors. 835-4342.

Actor David Ogden Stiers, best known for his role as Major Charles Emerson Winchester on *M*A*S*H*, conducts the San Francisco Chamber Orchestra in a benefit concert. 8 pm,

Herbst Theatre, Van Ness and McAllister, SF. \$20, \$30, \$50. 392-4400.

The Dotes Sisters: Maresie, Dosey and Little Lamsie Ivy Dotes (aka Annette Altrogge, Stephanie Feyne and Kate O'Neil) perform songs by Smokey Robinson, Tom Lehrer, the Andrews Sisters and Rodgers and Hart, plus original material and comedy. 9 pm, Fanny's, 4230 18th St., SF. \$4. 621-5570.

E.W. Wainwright Jr. began drumming on U.S. mailboxes as a kid in Baltimore. He then moved on to regular trap sets and performed behind jazz greats Louis Armstrong, Earl "Fatha" Hines, Rahsaan Roland Kirk, McCoy Tyner and Pharoah Sanders. Tonight he is joined by Jules Broussard, Lady Memphis and others in an evening of "black classical music" (aka jazz). 9 and 10:30 pm, midnight, Bajone's, Valencia at 22nd St., SF. \$5. 282-2522.

TUESDAY

8

'Another Way.' See "Critics' Choice," page 27.

★ **Eat cheaply and well:** The SF Gray Panthers and Health Center 5 offer a free cooking demonstration of healthy, low-cost meals. Plus nutritional information and shopping tips. Pre-registration required. 10:30-11:30 am, Health Center 5, 1351 24th Ave., SF. Free.

661-4400, ext. 10.

★ **'The Domestic Third World — Progress and Poverty in Appalachia':** Miles Horton, founder of Tennessee's Highlander Center school for social justice, lectures on poverty in Appalachia. 7:15 pm, Croatian Hall, 3416 19th St. (at Mission), SF. Donation. 864-1014.

★ **'Sadat':** Louis Gossett Jr. stars as the late Anwar el Sadat in this two-part television drama. The biographical epic, shot in Mexico, traces Sadat from his early years as a young Egyptian officer through his assassination. With John Rhys-Davies as Gamal Abdel Nasser and Madolyn Smith as Jihan Sadat. 8 pm, KTVU, Channel 2. 834-1212. (Also Thurs/10, 8 pm. Part II screens Tues/15 and Thurs/17, 8 pm.)

★ **'Uprisings — The Whole Grain Baking Book':** Thirty-two cooperative bakeries from throughout the U.S., including Berkeley's Uprisings Bakery Collective, contributed sections to the book. Plus free samples of baked goods at this publication party. 8 pm, Cody's Books, 2454 Telegraph, Berk. Free. 845-9033.

'in pro Vision Juan — Rose Trip-Over': Windolls Performing Arts ensemble debuts its structured improvisations in a surreal tale with sound, silence, movement, stillness, light, poetry and humor. Produced and directed by Eponine Cuervo-Moll. 8:30 pm, Gumption Theater, 1563 Page, SF. \$4 advance; \$5 at door. 621-3493. (Also Wed/9 and Thurs/10.)

WEDNESDAY

9

The Itals with Roots Radics. See "Critics' Choice," page 27.

Tear gas/mace certification workshop: Street survival and simple backup physical defense techniques are taught in a state licensing course on the use of tear gas for self defense. 7-9 pm, Fort Mason, Building C, Laguna and Marina, SF. \$6. 564-9140.

Martin Walser on 'The Trial': West German literary critic Walser, a member of Gruppe 47, the socialist writers group that includes Gunter Grass and Heinrich Boll, talks about Kafka's novel. 7:30 pm, Bay Area Socialist School, 29 29th St., SF. \$2.50. 221-3333, ext. 153.

Brenda Way and Kimi Okada, the Oberlin Dance Collective's two founding members, premiere new works. Way's *Adam's Invisible Hand*, the third in a series of pieces on life stages, explores the work place. Okada's *Neither Fish Nor Fowl* looks

at the laws of nature. Part of the "American Inroads" series. 8:30 pm, New Performance Gallery, 3153 17th St., SF. \$7-\$8. 863-9834. (Also Thurs/10, Fri/11 and Sat/12.)

Gimme an A, gimme a B, gimme another A: Eventually we'd spell out Abalone Alliance, the antinuke organization on the receiving end of this benefit dance by Barry "The Fish" Melton, former guitarist with Country Joe and the Fish. 9 pm, Last Day Saloon, 406 Clement, SF. \$4. 387-6343.

'in pro Vision Juan — Rose Trip-Over.' See Tues/8.

THURSDAY

10

'Fear of Flying' author Erica Jong talks about her life as a writer and reads selections from her latest book, *Ordinary Miracles*. Jong's appearance is co-sponsored by City Arts and Lectures and the SF Jewish Community Center, which is marking its 50th anniversary at California and Presidio. 7:30 pm, SF Jewish Community Center, 3200 California, SF. \$7.50. 346-6040.

The Paul Taylor Dance Company, one of the oldest and most respected dance troupes in the country, opens a four-day run with a mix of old and new works, including *Diggity, Lost, Found and Lost* and *Mercuric Tidings*. 8 pm, Zellerbach Hall, UC Berkeley, near Telegraph and Bancroft, Berk. \$9-\$15; \$6-\$12 students. 642-9988. (Also Fri/11 and Sat/12, 8 pm, and Sun/13, 2 and 8 pm.)

de Leeuw plays Satie: After years of researching the life and compositions of French composer Eric Satie, Dutch pianist Reinbert de Leeuw has come to the conclusion that Satie's familiar *Gymnopedies* and *Gnossienes* should be played more slowly and hypnotically than traditionally rendered. He demonstrates and discusses his interpretations as part of the Exploratorium's "Speaking of Music" lecture/performance series. 8 pm, McBean Theater, the Exploratorium, 3601 Lyon, SF. \$4.50. 563-7337.

Art Ensemble of Chicago: One of jazz's most innovative groups, the Art Ensemble was formed in 1967 out of the Association for the Advancement of Creative Musicians. The band's lineup has remained constant for over a decade: saxophonist Roscoe Mitchell, trumpeter Lester Bowie, bassist Malachi Favors, reedman and flutist Joseph Jarman and drummer Don Moye. 9 pm, Wolfgang's, 901 Columbus (at Lombard), SF. \$11.50 advance;

\$12 day of show. 441-4333.

'Charles Busch Alone — with a cast of thousands.' See Fri/4.

'Sadat.' See Tues/8.

'in pro Vision Juan — Rose Trip-Over.' See Tues/8.

Brenda Way and Kimi Okada. See Wed/9.

FRIDAY

11

★ **Theater book party:** The publication of three new books on theater in California is celebrated at a book party for: *Theatre Directory of the Bay Area, 1983-84*, a resource guide published by Theatre Communications Center of the Bay Area; *West Coast Plays*, the latest edition of the journal featuring new plays in the Western U.S.; and *The 1983 California Theatre Annual*, a new publication documenting over 850 professional productions throughout California. 5:30-7 pm, A Clean, Well Lighted Place for Books, Opera Plaza, Van Ness and Franklin, SF. Free. 621-0427.

★ **'Juxtaposition,'** a newly coined piece of artistic terminology, refers to a fusion of natural (found) forms with abstract (artificial) forms. Link the word with dance ("juxtapositionic movement"), music ("juxtapositionic sound") and philosophical discussions ("juxtapositionic explorations") and you get three weeks worth of lectures, workshops and demonstrations open with introductory festivities, an exhibition and slide show. 6-8 pm, 20X20 Gallery, 1261 Howard, SF. Free. 626-9196. (Wed.-Sat., 1-5 pm. Through Dec. 2nd.)

Friends of Nicaraguan Culture, a nationwide network of cultural workers trying to stop U.S. attacks on Nicaragua, sponsors a benefit evening of poetry and music. Poets reading their work include Diane Di Prima, Robert Duncan, David Meltzer, Bob Kaufman, Nina Serrano, Max Schwartz, Jack Hirschman, Juan Felipe Herrera, Lennart Bruce, Wilfredo Castano and Grupo Pedrada. Musicians Barbara Dane, Gwen Avery, Linda Hirschhorn and the Zohar Band perform. 7 pm, Glide Memorial Church, 330 Ellis, SF. \$5. 561-9060.

★ **'Native Poetry':** Native American poets John Trudell and the Tribal Voice, Tom La Blanc and Wilfredo Q. Castano read their work, plus traditional American Indian music. 8 pm, Gallery Space, South of Market Cultural Center, 934 Brannan (between 8th and 9th Sts.), SF. Donation. 552-2131.

'**Sainte-Carmen of the Main':** The Stage Group Theatre presents the American premiere of Michel Tremblay's play about a country and western singer who returns from Nashville to the "Main," the red-light district of Montreal. The French Canadian work is translated by John Van Burek and directed by Keith Phillips. 8 pm, Stage Group Theatre, 449 Powell (at Sutter), SF. \$6.50. 433-1226. (Thurs.-Sun. at 8 pm. Through Dec. 18th.)

'**The U b b h Improduction Duo':** Udu Blickensdorf and Bernd Halleck stand on their hands, take their shirts off and ride bicycles into walls in a performance of improvised West German "body jazz." 10:30 pm, 2019 Blake, Berk. \$5. 849-3013. (Also Sat/12, Fri/18 and Sat/19.)

'Charles Busch Alone — with a cast of thousands.' See Fri/4.

Joyce Block writes on her clothes. See Sat/5.

Brenda Way and Kimi Okada. See Wed/9.

The Paul Taylor Dance Company. See Thurs/10.

— Bruce Dancis and Pamela Flash



Louis Gossett Jr. portrays Anwar el Sadat in the made-for-television epic 'Sadat.' See Tues/8.

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WORKSHOPS:

THURSDAY, NOV. 3, 7 - 9 PM

- **MANTRAS, YANTRAS & SHAKTI**

WEDNESDAY, NOV. 9, 7 - 9 PM

- **KUNDALINI & THE SUBTLE PHYSICAL BODY**

THURSDAY, NOV. 17, 7 - 9:30 PM

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